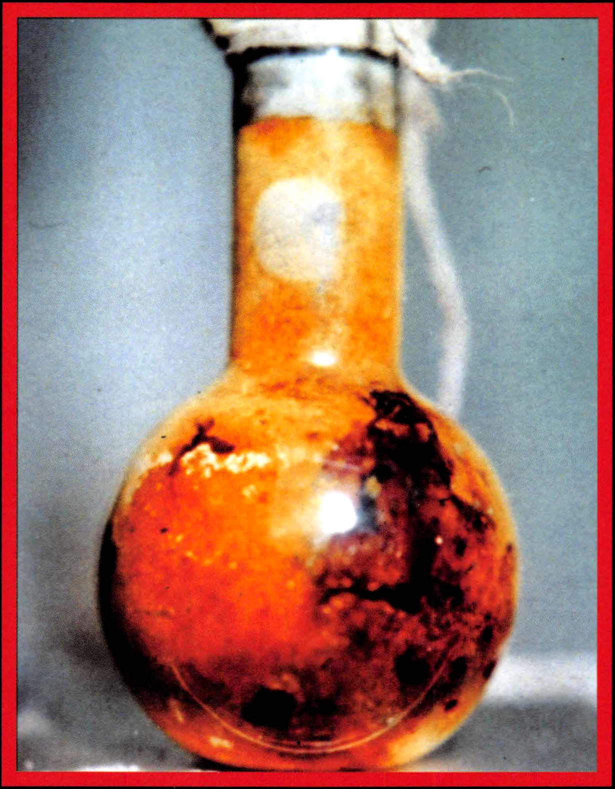
The Entire
Great Work
Photographed



ROGER CARO

TRANSLATED AND EDITED BY LENNY PEDERSEN

OCCULTISM / ALCHEMY

In the 1960s, a French Rosicrucian order known as the Frères Aînés de la Rose+Croix, published four books on their practice of alchemy. One of these was a relatively small work, nothing more than a booklet; yet the impact it would have on the alchemical community of the 20th century and beyond was unimaginable. This particular publication, consisting of not even 100 pages, and these together containing less than 4500 words, carried the intriguing title of *Tout le Grand Œuvre Photographié—The Entire Great Work Photographed.*

This humble-sized piece of literature was one the likes of which the world had never seen. For the first time in the history of alchemy, one of the methods for achieving the Magnum Opus—the confection of the famed Philosopher's Stone—was illustrated from the beginning stages to the very completion of the work, including the actual attainment of the Stone itself, via color photographs. With 43 four-color images depicting the Great Work in its various phases, as well as the end result along with products of its application, the history of alchemical literature had experienced a true milestone.

Now, for the first time ever, this incredibly significant work has been officially translated into English and is here presented with all 43 photographs, cleaned and enhanced for maximum clarity, as well as with an accompanying appendix containing the original, unaltered pictures for the benefit of readers wishing to see the images as they were found in the original publication of 1968. The present work is additionally accompanied by a foreword from the translator who himself is a dedicated student of the ancient and noble Art & Science of alchemy, and has been for nearly two decades.

'We will not surprise anyone by saying that a large number of researchers have often asked us for the "photographs" which would illustrate the Siphra di Tzeniutha. *These 40 pictures announced at the end of the* Dictionary of Alchemical Philosophy *by Kamala-Jnana, fascinate the Adepts of the Great Art.'*

One can imagine the stir caused in the French alchemical community of the day, with the publication in 1968 of a book such as *The Entire Great Work Photographed*: practitioners of alchemy being both inspired and fiercely motivated in their own work, and yet others sincerely appalled by the "treachery" of showing such secrets to the uninitiated.

The release of this work, furthermore, brought to the attention of contemporary alchemists, another path to the confection of the Stone, namely the Via Cinnabaris, or Way of Cinnabar, as practiced by the F.A.R.+C. *The Entire Great Work Photographed* was published with the purpose of serving as inspiration to fellow alchemists as well as a veritable guide for those wishing to conduct the work of cinnabar according to the other writings published by the Rosicrucian order.

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Roger Caro was born on January 30th, 1911. He was an initiate of the Rosicrucian order Frères Aînés de la Rose+Croix (F.A.R.+C.), in which he served as its Grand Master up until his death in 1992. During his time in the order, he worked diligently on the publication of several alchemical writings thereof, as agreed upon by its governing members, to share its teachings on the Way of Cinnabar with fellow alchemists outside this esoteric fraternity; teachings which had thus far been studied & practiced solely behind closed doors. Throughout those years, Mr. Caro translated, edited, and/or wrote at least seven different titles on the alchemical work of the Frères Aînés de la Rose+Croix, these including:

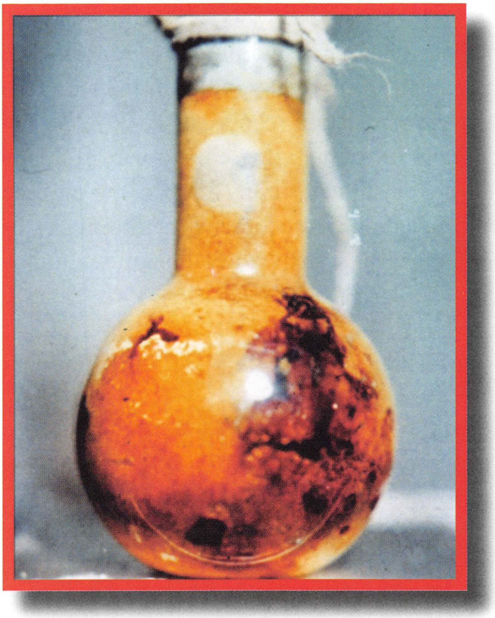
- *Pléiade Alchimique*
- *Concordances Alchimiques*
- *Tout le Grand Œuvre Photographié*
- *Legenda des Frères Aînés de la Rose+Croix*
- *Rituel F.A.R.+C.*
- *Traduction Alchimique du Siphra di Tzeniutha*
- *Bible, Science et Alchimie*

Today, his son, Mr. Daniel Caro, is the copyright owner of his father's original French publications.

Cover design by the Lapis Publications art department, the flask depicted on the front being photograph number 28 from the present work; the red dragon on the back—artwork courtesy of Dezignus.com—is an alchemical representation of cinnabar.

THE ENTIRE GREAT WORK PHOTOGRAPHED

The Entire
Great Work
Photographed



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My dear friends Michael Gransøe and Hervé Kocur, for your never-ending enthusiastic support in all my publishing endeavors, as well as the privilege of your friendship. Both are truly treasured.

Last, but in no way least, Mr. Jean Castanier, founder and owner of Éditions de Massanne, and Mr. Daniel Caro, for granting me the legal rights to create and publish English translations of the works of the latter's father, Roger Caro. I am truly honored to having received this privilege and I will always do my utmost to ensure the greatest respect is maintained in the publication of these truly important writings. Please accept my heartfelt appreciation.

TRANSLATOR'S FOREWORD

The quest for the Philosopher's Stone is one that can historically be traced as far back as the 4th century A.D., but even further according to alchemical teachings. The confecting of this legendary substance, which was said to be able to transmute base metals into gold as well as cure any and all ailments and prolong life, has been the supreme goal of the alchemists since centuries past and still continues to be the apex of the triangle towards which these Philosophers of Nature reach. Yet not for the petty reasons assumed by the uninitiated; reasons which made this sacred quest so famous—or perhaps one ought to say, infamous.

The dreams of wealth and eternal life has captivated mankind throughout history and the stories of the alchemists who were able to transmute metals of little value to silver and gold, as well as heal the sick, cure the dying and live for centuries, were naturally something that appealed to some of the basest desires of man. Needless to say, this also ended up drawing some rather questionable elements to this divine science of creation, evolution and life, and it is from individuals harboring the wrong idea of alchemy that it has suffered an undeserved reputation which unfortunately persists to this day. At least, among those who merely watch from the outside.

In the past as well as today, the misconceptions of alchemy were and are due to the lack of knowledge of actual alchemical teachings; it is nothing as mundane and vile as the desire for riches which drives the seekers of the Stone of the Wise. It is the knowledge and understanding of, as well as the ability to control, the forces of creation, the forces of life. With this wisdom and the ability to apply it practically, the alchemist is able to transmute his own being into the highest state attainable; this for the purpose of not only bettering his earthly existence in terms of a sound body and mind, but also, and even more importantly, that of his spiritual constitution. Through the work the alchemist conducts, he develops etherically and thus brings about a spiritual alchemical transmutation, not—as far too many people in the New Age community of today seem to believe—through mere application of alchemical principles in a variety of fundamental esoteric practices such as meditation, visualization etc., but through the work in his laboratory.

Alchemy being far from chemistry in terms of the internal processes, the latter working solely with the material aspect of matter, the former with its etheric origin, the labors of the alchemist work on a non-physical level which inevitably bring about etheric changes within the operator on the same terms as any other esoteric practice: any form of "spiritual exercise", as it were, results in spiritual development. It is that very aspect of this ancient and noble Art & Science which is of primary value to the practitioner thereof; the act of transmuting base metals into gold via the application of the Red Powder of Projection is but a mere demonstration of having attained the true Lapis Philosophorum, as well as it being the symbolical act of changing, at its core, a crude being into the highest state of purity. If monetary gain was the sole concern, there are numerous mundane ways which are far less demanding, not to mention less dangerous, in comparison with the practice of alchemy.

Today, it is commonly believed by individuals, including scholars of history, outside the alchemical community that the Magnum Opus, the Great Work, was never achieved, the famous Philosopher's Stone never discovered, and that the alchemists' centuries of research, with hard and hazardous work, had been fruitless. This, however, is based almost entirely on the inability of the physical science of chemistry to duplicate the works of the ancient Philosophers and thereby confect the Stone in a chemist's laboratory. Yet how can a carpenter conduct the work of a blacksmith? How can a chemist, who labors far from the etheric, ever hope to achieve the work of one who works on an entirely different level of existence, and thus attains results accordingly? The non-material nature of the operations conducted by the alchemist allows him to effect changes in the very origin of matter that are vastly beyond the reach of chemistry and will thus forever present an impenetrable wall to the latter. It therefore seems highly inappropriate for material science to hands-down dismiss the theory, philosophy and practice of alchemy on the basis of nothing more than the former being incapable of conducting work that is outside of their field of expertise.

At the same time, history is filled with tales of actual possession of the Stone of the Philosophers and transmutations executed by the projection therewith. Though more importantly, the teachings of alchemy itself is what enables one to truly learn of the reality of this legendary substance, more than any stories that have been told throughout the history of this Science of God.

Many alchemists of the past had studied and practiced different ways through which to confect the Stone and out of all these men and women, several actually succeeded. Their teachings on how to achieve their success were passed on, time and time again clearly agreeing on many of the same things, providing directions on the same operations, describing the same materials of their individual paths, in spite of there frequently being no connection whatsoever between these individuals or the treatises they penned. Up to this day, these teachings have been applied, and still are by those following the path of alchemy; not for reasons of being stuck in the past or simply finding a certain charm in the "old ways", but because of this science being as relevant today—if not more—as it was centuries ago. Its goals, and its means to reach these, remain unaltered and as noble as they ever were. And so, the quest for the Philosopher's Stone continues into the 21st century.

There are several different paths to the Stone—some more frequently encountered than others—due to the nature of the work. Contrary to what the uninitiated seem to believe, that of the formula for achieving the Magnum Opus being simply a "forgotten secret" which anyone can replicate if merely knowing how, creating the Lapis Philosophorum is not a matter of simple chemical manipulation of material substances. Rather it is the capture and manipulation of Spiritus Mundi—the Spirit of the World—which results in the legendary substance. As such, the physical matter worked upon is of no importance by itself. It is the inherent qualities of Spiritus Mundi, or Secret Fire as it is labelled by others, that lies behind the choice of the raw material, and as the etheric properties of all substances vary, not everything can serve as the basis for confecting the Stone.

Among the successful candidates, however, one of the most frequently encountered in the old alchemical literature is antimony; and from this, one of the most well-known methods for confecting the Stone is of the Via Sicca, or Dry Way, known as the Star Regulus of Antimony. One of the most famous alchemists of old was Nicolas Flamel (ca. 1330-1418) and his way in obtaining the Stone of the Sages was that of antimony; his particular approach having become so well-known and much followed since, that it was eventually named the Flamel Path in his honor. There are many old treatises dedicated to the Dry Way of antimony and it is thus understandable why this path is the most famous among alchemists of today. Another well-known road towards achieving the Great Work is of the other side of the proverbial coin—the Via Humida, or Wet Way—the particular method in question here being known as the Way of the Acetates. This, likewise occurring frequently throughout the old alchemical texts, was the approach followed by the famous British alchemist, Sir George Ripley (ca. 1415-1490), the writings of whom being some of the most lucid with regard to its operative procedures.

In spite of the way of antimony and the way of the acetates being the most well-known routes to the Philosopher's Stone, they are not the only ones. A few others are found here and there in old treatises, but wishing to jump ahead to where we will come to deal with the present work, in the 1960s one particular path was brought to the attention of the alchemical community; a path which was not commonly known in the western circles of this Art: the Via Cinnabaris, or Way of Cinnabar.

A French Rosicrucian order by the name of Frères Aînés de la Rose+Croix (F.A.R.+C.), the Elder Brothers of the Rose+Cross, practiced a particular path to the attainment of the Magnum Opus which made use of this particular ore, often times referred to as the Red Dragon in alchemical terminology. It was through the Grand Master of the order, Roger Caro (1911-1992), that the world at large came to know of this method, in the form of a few limited publications of his. The order had agreed to grant the request of bringing its alchemical teachings to the world so that other dedicated followers of the Divine Science might benefit from them. This began with the publication of a little work entitled *Dictionnaire de Philosophie Alchimique* (*Dictionary of Alchemical Philosophy*), written by another initiate of the order going under the pseudonym of Kamala-Jnana. The speculations as to whether Roger Caro and Kamala-Jnana were in fact one and the same person is not a matter on which we wish to spend time here so let us therefore leave this in peace and instead concentrate on the writings of these men.

Three other publications dealing with the path of the F.A.R.+C. were released following the dictionary, these having been authored or edited and commented upon by Roger Caro. It is on one of these we wish to focus, namely *Tout le Grand Œuvre Photographié* (*The Entire Great Work Photographed*). When this book was originally published in the late 1960s, it was truly one of a kind and a publication which could only have shocked the alchemical community, for better or for worse. Sufficiently fascinating, one would imagine, were the first publications on the path of this Rosicrucian order—especially the dictionary of Kamala-Jnana, which included photographs of certain parts of the Work as well as one of the Philosopher's Stone itself—but never seen before was now an entire series of color pictures in chronological order which portrayed the entire Magnum Opus brought to its completion. For some alchemists, this apparently provided tremendous motivation and served as a veritable beacon of light, yet for others it seems to have been appalling; to see any path to the confection of the Stone illustrated for any and all to behold, worthy as well as unworthy.

Nevertheless, this fascinating little booklet, along with the other works published prior thereto, had suddenly made another way to the Great Work almost as heavily documented as those found throughout numerous treatises of old in the western alchemical tradition. Though while the intention of the first works, Kamala-Jnana's dictionary and Roger Caro's *Pléiade Alchimique* (*Alchemical Pleiad*) and *Concordances*

Alchimiques (*Alchemical Concordances*), was to provide operative information on the cinnabar path of the F.A.R.+C., *The Entire Great Work Photographed* was created not with such a purpose in mind. It was rather to serve as inspiration for fellow Philosophers as well as a guide for those wishing to follow the teachings found in aforesaid writings, the color photographs allowing them to know whether or not they would be on the right track in the execution of the work.

According to the original publication, most of the photographs (with the exception of the very first, showing Roger Caro in a laboratory, as well as certain others) were taken by Kamala-Jnana over the course of his conducting the Magnum Opus. They were, however, neither organized nor with any comments or notes of any kind attached thereto and it was therefore at the hands of the Grand Master of the order, Roger Caro, that the images were sorted out according to the proceedings of the method employed. Additionally, Mr. Caro felt it beneficial to add commentaries for each picture to not only aid the reader in understanding what was taking place therein at the time, but also to further act as a guide in this work. Besides the obvious aid an alchemist has in such a publication that will lead him in the right direction, it is simply truly fascinating to see a photographic series illustrating one of the ways of confecting the legendary Philosopher's Stone as well as the attained result.

Today, the Way of Cinnabar of Roger Caro, Kamala-Jnana and the F.A.R.+C., is well-known throughout the entire alchemical community. However, the more intimate knowledge thereof remains beyond most English speaking practitioners of the sacred Art & Science due to the simple reason of the writings pertaining to this particular path being in French and never having been translated into English until now—with the exception of a single work, namely the present one. For quite some time, an unofficial English translation, conducted by Casey Oken III, of *Tout le Grand Œuvre Photographié* has been publically available on the internet (under the title *The Complete Great Work Photographed*). It is primarily thanks to this that the English speaking alchemical community began learning about the work of the Frères Aînés de la Rose+Croix; it is, however, the only one of the writings published by the order that has been made available in English, and that not accompanied by the best versions of the photographs (not to mention how one image was mistakenly repeated and thus took the place of both pictures 15 and 16). Originally, most of the photos of the flask showed it in full view with the neck visible almost to the very top, allowing one to see whether the flask was stoppered or open. The images found in the document on the www.rexresearch.com site, however, were mostly of the body of the flask only.

Additionally, while Casey Oken's translation was overall very good, there were minor things here and there throughout the text with which I personally disagreed, believing a more accurate or appropriate translation to be possible. But more importantly, it is the issue mentioned previously regarding the quality of the photographs as well as due to the text never before having been available in an official English publication, printed and bound, that I became dedicated to bringing the present work to manifestation. The online version clearly having its value, due to it being readily accessible and serving the general purpose of the work, many individuals sharing my personal love for printed literature equally carried my desire for that of seeing this book of Roger Caro, now a classic in the alchemical community, printed and published in actual book format, of a quality that is in accordance with the respect the work deserves.

In the editing of this book, it was my desire to imitate the approach of the current publisher of the original French writings of Roger Caro and Kamala-Jnana, Éditions de Massanne, and set up the work with each photograph being placed together with the accompanying piece of text rather than keeping the two separate and gathering all the pictures on plates at the end of the publication. This, however, would require some occasional alteration of the main text; not in terms of contents, but in how it was separated, by using periods, for instance, which would not have been present in the original work. And while it has been my attempt to remain as true to the original text as absolutely possible, some slight modification has been necessary in a few instances, in order for the overall work to fit with the "design". Other than such cosmetic alterations, the present translation adheres as closely to the original text as possible, while making it as accurate as I humbly believe can be, rendered into the English language.

One thing I have resisted during the translation and editing of this work was the desire to add footnotes to various passages in order to illuminate certain things mentioned, specific references given etc. This is a constant struggle for an editor because when there is something to add to the main text, something one feels would further explain or clarify certain points, one is instinctively drawn to do just that. Yet I had decided from the outset that not only *The Entire Great Work Photographed* but all of the alchemical works of Roger Caro and Kamala-Jnana, were written the way the original author/s had intended for a reason and that this ought to be respected. Due to this, it was my decision to refrain from commenting on uses of specific alchemical terminology, references to which it would be valuable to provide further information, sayings of specific individuals and so forth. I have thus limited my footnotes to only what I felt was relevant in terms of language and publication. An example would be how the page number given in the original text, when referring to another book, would be inconsistent with present publications; also in cases where biblical quotes were not so much quoted as summarized or given in form of interpretation, I translated them as they were in the original French text, but then added a footnote with the actual biblical quote from the Douay-Rheims version of *The Holy Bible* to avoid confusion when readers wished to look up specific passages referred to in the present work.

Any additions to the Lapis Publications edition of *The Entire Great Work Photographed*, which were not in the original 1968 publication, are in the form of the appendix containing the original photographs, unedited and unaltered in any way (with the exception of some slight cosmetic "trimming" necessary here and there). The pictures in the main body of the work, kindly supplied by Éditions de Massanne, are cleaned and enhanced versions of the originals, to show their details as clearly as originally intended though sadly not possible at the time of the first publication. It was my desire from the very beginning to make use of these images as they display the beauty and details of the Work much more lucidly than the originals; and proper illustration of the processes and the results produced was, after all, the original intent behind the book. However, to not cheat the purist out of his or her desire to see the pictures in their original state, such, of course, ought to be included.

The second addition is that of the index. While fully understandable why one was not included in the original French publication due to the relatively small size of the work, I am personally a sincere admirer of a good, solid index and therefore always wish to include one wherever possible, the present work being no exception; especially when one considers the numerous terminology references which the reader is then able to cross-check with other works from the F.A.R.+C., such as the *Dictionary of Alchemical Philosophy*, as originally intended.

One final thing I would like to mention with regard to the editing of the present work, is the layout of the images VS. text. As it was my intention to stay as true as possible to the purpose of the original work, I wanted to present the photographs as clearly as possible and this, among other things, consisted in not reducing their size any more than absolutely necessary for them to fit on their respective pages. Although this occasionally results in the accompanying commentaries taking up less than a 10th of the following page, and thereby the latter looking nearly blank, I hope the reader who might not appreciate such a layout will understand the purpose behind organizing the work thus. It was a decision I made when going back and forth between the ideas of illustrating the photos with their accompanying text on the same page, as much as possible, or allowing the focus to be on the pictures and then simply having the text separate regardless of how this would look. I ultimately decided that the layout as seen in the present work was the most fitting, the purpose behind the book being fulfilled most efficiently in this fashion.

Before I end this humble attempt at a foreword worthy a book such as this, I want the reader to know that this translation and editing of *Tout le Grand Œuvre Photographié* has been a labor of love and sincere passion and it is my hope that this will be felt; and also that the lady or gentleman reading this work will gain as much as I have in terms of inspiration as well as knowledge of alchemy by studying this as well as the other works of the Frères Aînés de la Rose+Croix. There are many alchemical writings that are of tremendous worth to the alchemist of today—from the old treatises of Adepts such as Nicolas Flamel, George Ripley, Basil Valentine and Paracelsus to the books and lessons of more recent masters like François Jollivet-Castelot, Fulcanelli, Frater Albertus and Jean Dubuis, merely to mention a few among many. It is my opinion that the works of Roger Caro and Kamala-Jnana are there along with those of the aforementioned individuals and I sincerely hope that my efforts in bringing these writings into the non-French-speaking alchemical community will be appreciated and of solemn benefit to its readers.

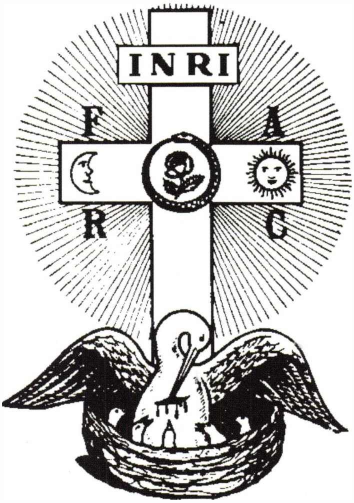
With that, I wish the alchemist-reader Godspeed on his or her journey towards the attainment of the Magnum Opus. And to the non-practitioner of this ancient and noble Art & Science, may this little piece of historical literature open your eyes to a few of those many miraculous areas of life surrounding us every day.

Lenny Pedersen
Ôsaka, Japan, 2013

PREFACE

SOVEREIGN SANCTUARY OF THE F.A.R.+C.

Ajunta, September 15th – 1968
Office of the Imperator



It is a joy for me to give my testimony to the magnificent achievement of our good friend Roger Caro. Never was more arduous labor executed with so much patience, tenacity, security and competence.

A puzzle consisting of 40 four-color images—loose, scattered and without caption—was reconstituted and commented upon with mastery. This was a titanic task as, in order to restore the chronology, it was first necessary to learn the secrets of the Magisterium, at least in theory; yet who could be astonished by the superb result obtained when one has before one's eyes the *Alchemical Pleiad* and above all the 508 quotations contained in *Alchemical Concordances*, quotations which emphasize the Great Work, phase by phase and in parallel with all valuable authors, ancient and modern? All of the foregoing demonstrates unusual hermetic knowledge.

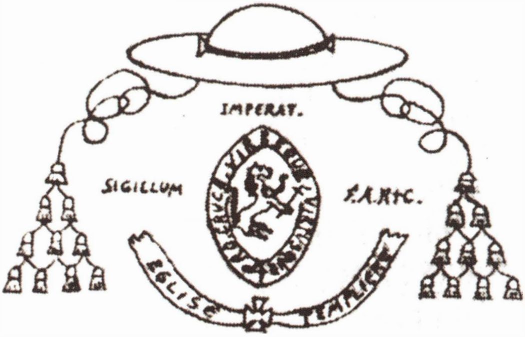
Consequently, how could our Order have remained insensitive to such selfless work? So, it is in unanimity that our Supreme Council—upon my proposal—allows you to publish *The Entire Great Work Photographed.*

These photos, which were once taken by our deceased and much lamented Son Kamala-Jnana, during the course of an alchemical experiment at Ajunta, could only be published by you, my dear Grand Master; so, do not stop for financial or other considerations… move forward, you have the faith, you have the knowledge, you know what it takes to succeed. Go therefore and continue to sow the good seed. Do not let yourself stop for anything and remember always that God only grants success to his predestined; the others, the complicated, will have eyes which will not be able to see and ears which will not be able to hear.

That these photographs and their comments affect the most possible of the elect, this is my greatest fraternal wish. Researchers cannot expect more, because you have said everything, written everything, shown everything.

God bless you, my dear Grand Master. Our Order is proud of you.

Let there be Peace upon you, within you and around you.


IMPERAT.
SIGILLUM
F.A.R+C.
EGLISE
TEMPLIERE

✠

✠ A.J. d'Ossa ✠
(Imperator of the F.A.R.+C.)
Cardinal of the Templar Church

INTRODUCTION

We will not surprise anyone by saying that a large number of researchers have often asked us for the "photographs" which would illustrate the *Siphra di Tzeniutha*. These 40 pictures announced at the end of the *Dictionary of Alchemical Philosophy* by Kamala-Jnana, fascinate the Adepts of the Great Art. Today, chronologically arranged, they are a true feast for the eyes of an alchemist; a symphony of colors henceforth marking the arid road of the Great Work; but what work to methodically and in order combine that heap of scattered film and to give each of these pictures a valid and audible caption for the Children of Light.

Finally, all of that is nothing more but the past, an obscure past, with neither glory nor history; a past made of sleepless nights, or of sleep disturbed by a thought ever in perpetual motion. This past lasted from 1961 to 1967—six years of research and reading—but in nine months (thanks to our records and our notes) we had everything cleared. However, the light was to illuminate the details only many months later, and progressively.

Today, everything is in order. A College of 20 Adepts under the presidency of the venerable Imperator of the F.A.R.+C., was kind enough to give its unanimous consent to publish the present booklet… a modest booklet, certainly, by its volume and the number of its leaves, but so great and so heavy the teachings.

May the Alchemical Temple of Ajunta see here an expression of our fraternal recognition, for sincere researchers will find (thanks to this *approbation*) a new source of information to overcome and over which to triumph. What does it matter to us that a four-color image (as those contained in the *Dictionary*) costs 75,000 old francs per unit and that there are 43 in the present work, because the time has come to dis-occult the occult.

This sovereign R.+C. missionary of 83 years (younger and more active than many youths) did not only say to us, 'Move forward. Do not let yourself be discouraged by anything.' His desire is an order. *The Entire Great Work Photographed* is off the presses. May heaven then give its graces to the future 250 owners[*] of these "plates"; this is also our greatest wish.

Roger Caro

Note: The present work is the last public alchemical contact between our present Imperator and the Sons of Science.

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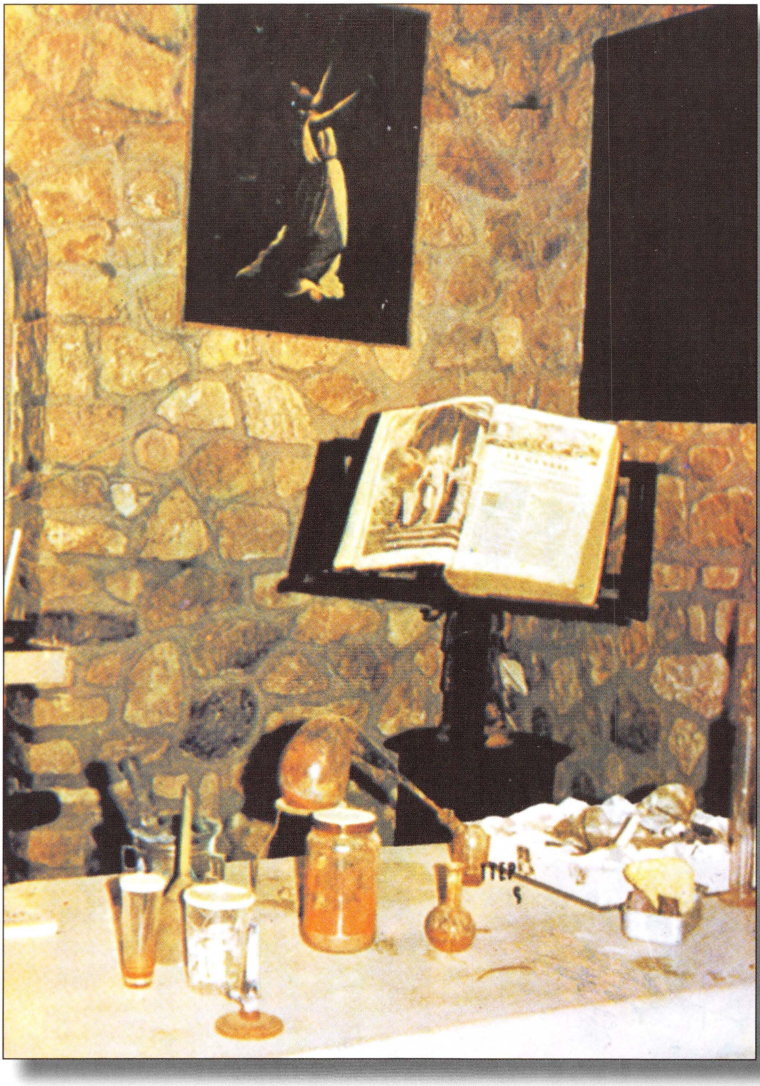
[*] Originally, only 250 copies of *Tout le Grand Œuvre Photographié* were printed.

PHOTOGRAPH 1



This is a laboratory-oratory corner of the Temple of Vrehappada. Upon the stone table, one will notice everything that is indispensable to the alchemist and one will *notice*, above all, that there is no vulgar fire for two reasons:

a.) Because the reconstitution of the mineral and the manufacture of the salt have already been done.

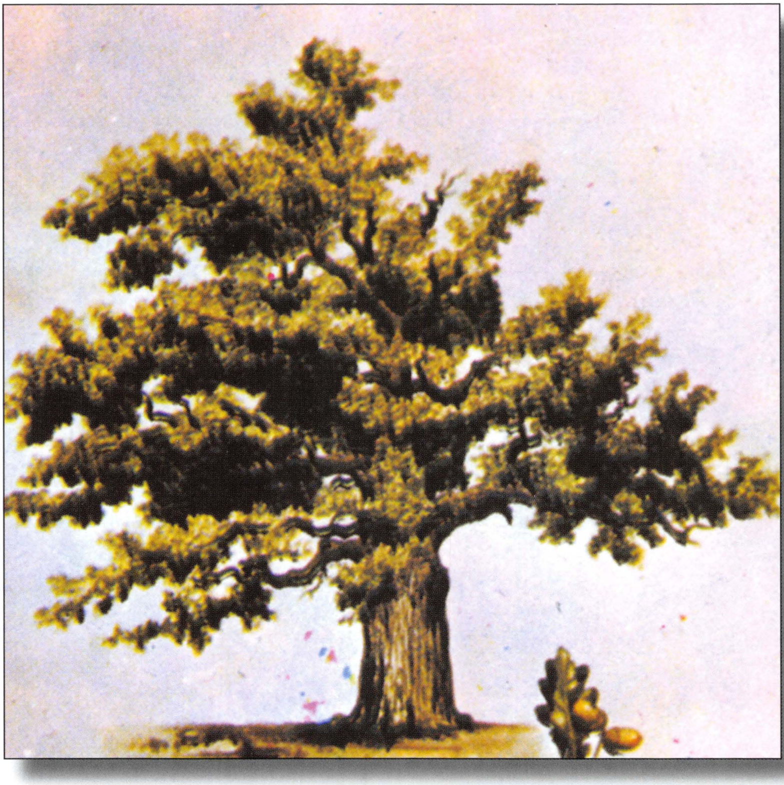
b.) Because no transmutation is being conducted.

Outside of these cases mentioned, the vulgar fire is to be proscribed.

PHOTOGRAPH 2

The author executes the separation of the three bodies by using only the saline fire and the energetic fire. This is where the three bodies obtained are similar but not identical to those sold commercially. The first are living bodies, the second are dead bodies, killed by the vulgar fire of the furnaces.

PHOTOGRAPH 3



This is the representation of an oak. No one can deny that healthy or rotten, it is of a beautiful green as indicated by Fulcanelli: 'The first magnetic agent to be used to manufacture the alkahest is called the Green Lion, not so much because it possesses a green color…'.[*] Indeed, is it not the ash (of rotten oak, covered with moss, lichen and saltpeter) that is the richest in Philosophical salt?

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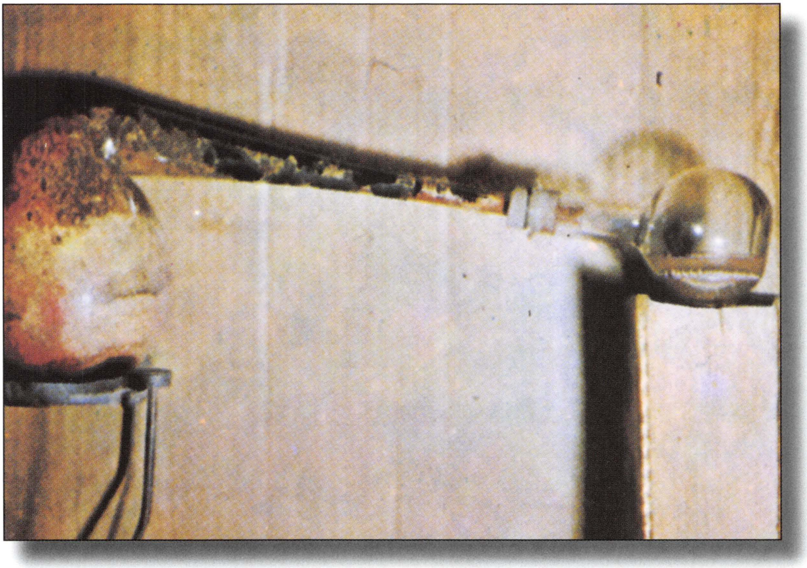
[*] The original French here is a slight modification of the original quote, which I have simply translated directly. The actual passage in the English translation of Fulcanelli's text reads as follows: 'The first magnetic agent which is used to prepare the solvent—designated, by some, Alkahest—is called the green Lion, not so much because it is green in colour…'. Fulcanelli, *Fulcanelli: Master Alchemist – Le Mystère des Cathédrales*, Brotherhood of Life, 1984. Translated by Mary Sworder.

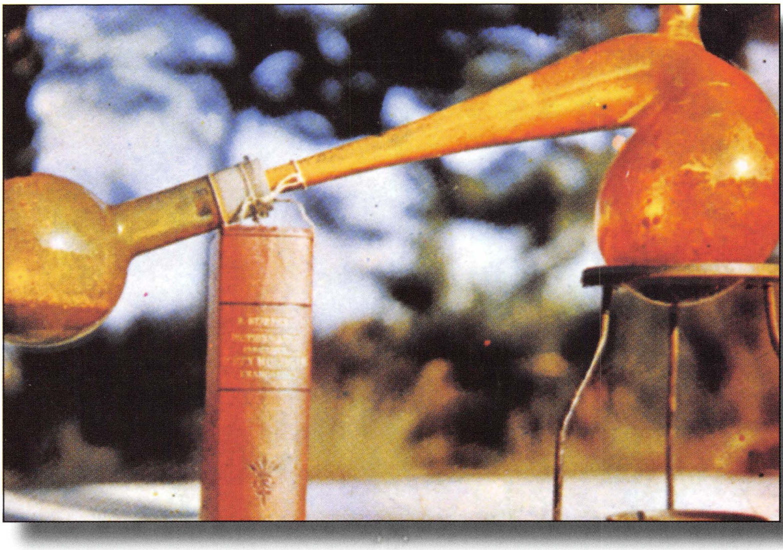
PHOTOGRAPH 4



The number 4 and number 5 photographs are placed here to show the researcher the difference existing between the two products obtained, derived from two methods of separation.

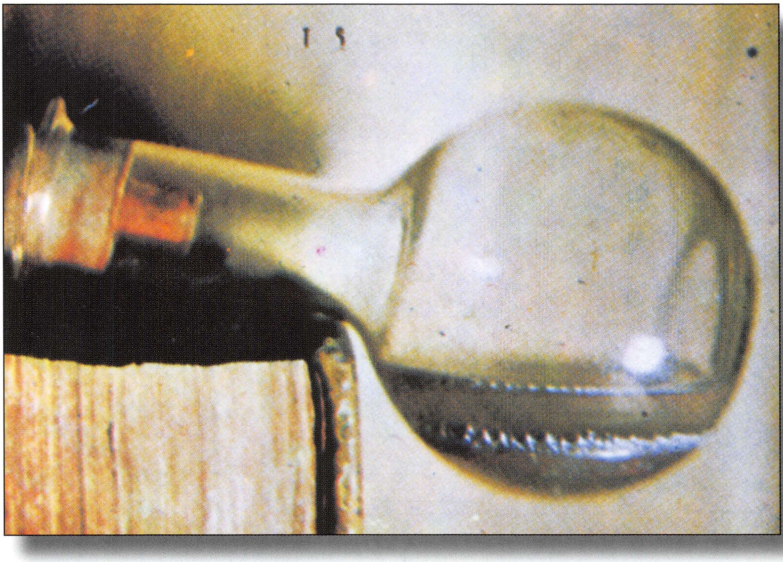
Number 4 comes from a separation produced by a butane fire.

PHOTOGRAPH 5



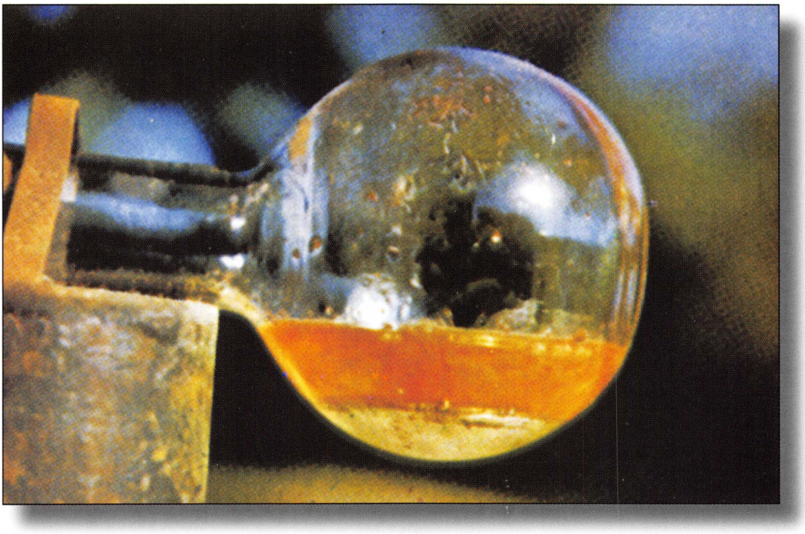
Number 5 comes from a separation produced by the natural fire of the salt and of the energetic fire. Notice the colors; number 4 is whitish, without life, whereas number 5 is rutilant, it lives; one feels that the fire has penetrated it, has extirpated the marrow.

PHOTOGRAPH 6



Moreover, numbers 6 and 7, which are the enlarged ends of each retort, show you perfectly the superposition (by density) of the two liquids recovered, salt on top, mercury underneath.

PHOTOGRAPH 7



The sulfur has remained with the earthiness in the bottom of the retort for the reasons published by Kamala-Jnana in his *Dictionary of Alchemical Philosophy*, page 37.* We will not repeat it.

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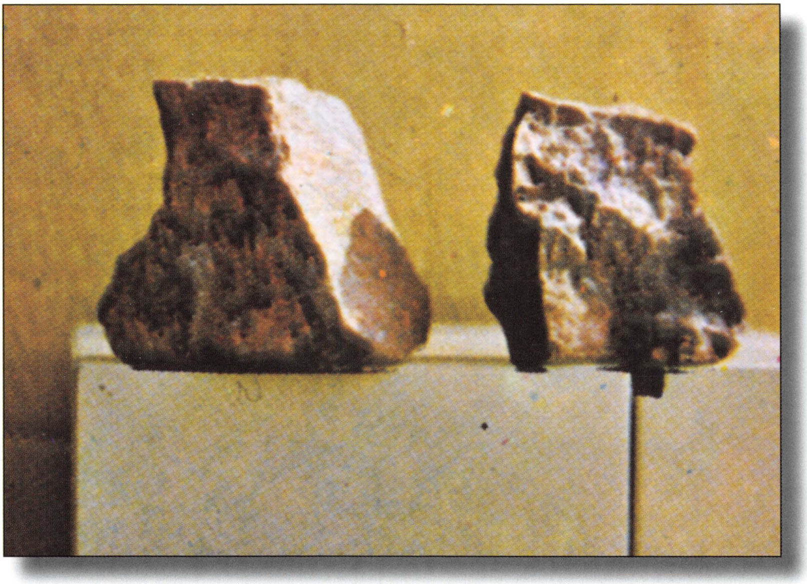
* The page number given here is for the original French text of 1961. In the edition of the *Dictionnaire de Philosophie Alchimique* published by Éditions de Massanne in 2005, it is found on p. 66, under the *Réincarnation* entry. As a side note, an English translation of this alchemical dictionary of Kamala-Jnana will also be released by Lapis Publications in the near future.

PHOTOGRAPH 8

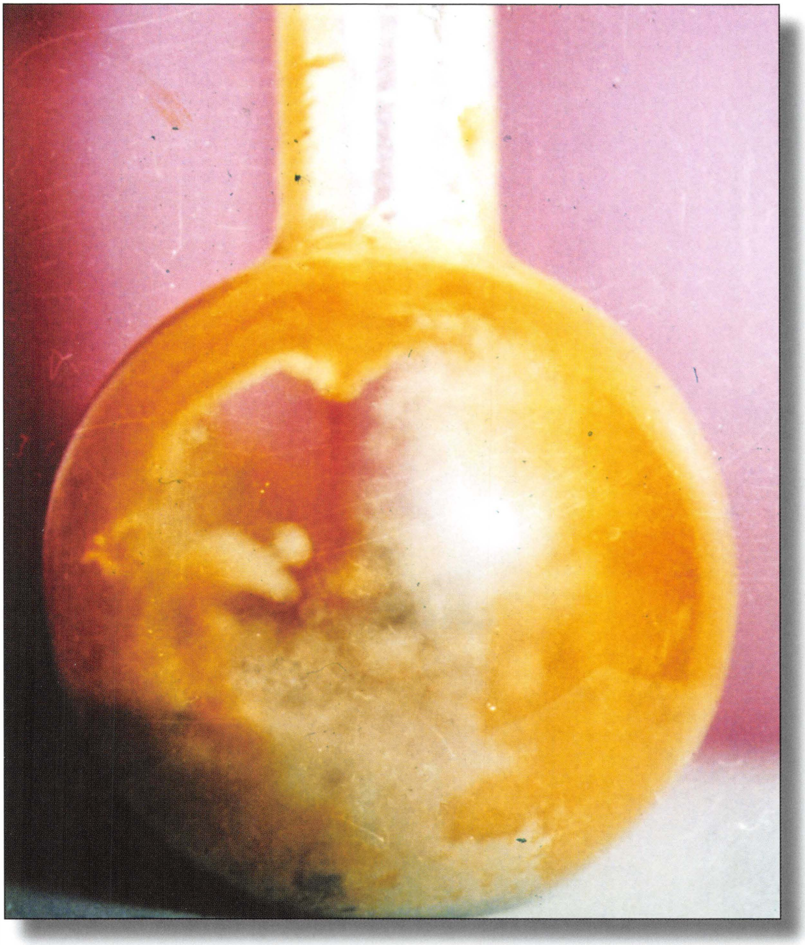


This is a sample of the Raw Material, a sample of the ore which contains within it the sun and the moon of our Philosophers, as well as salt in an Infinitesimal dose. Hermes, Paracelsus, Albertus Magnus, J.B. Porta etc. have called it cinnabar, either by designating it openly by its name or by describing the manner of artificially manufacturing it.

Some readers have believed that the Master Kamala-Jnana categorically refuted this ore. This is not so. Kamala-Jnana simply says that it should not be treated as the industrial ore.

This is why it is analogous but not the same, similar but not identical. We have seen the differences in photographs 4, 5, 6, 7.

PHOTOGRAPH 9



With number 9, we begin the Solve. This photograph, which was published in the dictionary of K.J. in black and white (p. 67),[*] is shown here in its color figuration. This is the very beginning of the chemical reaction.

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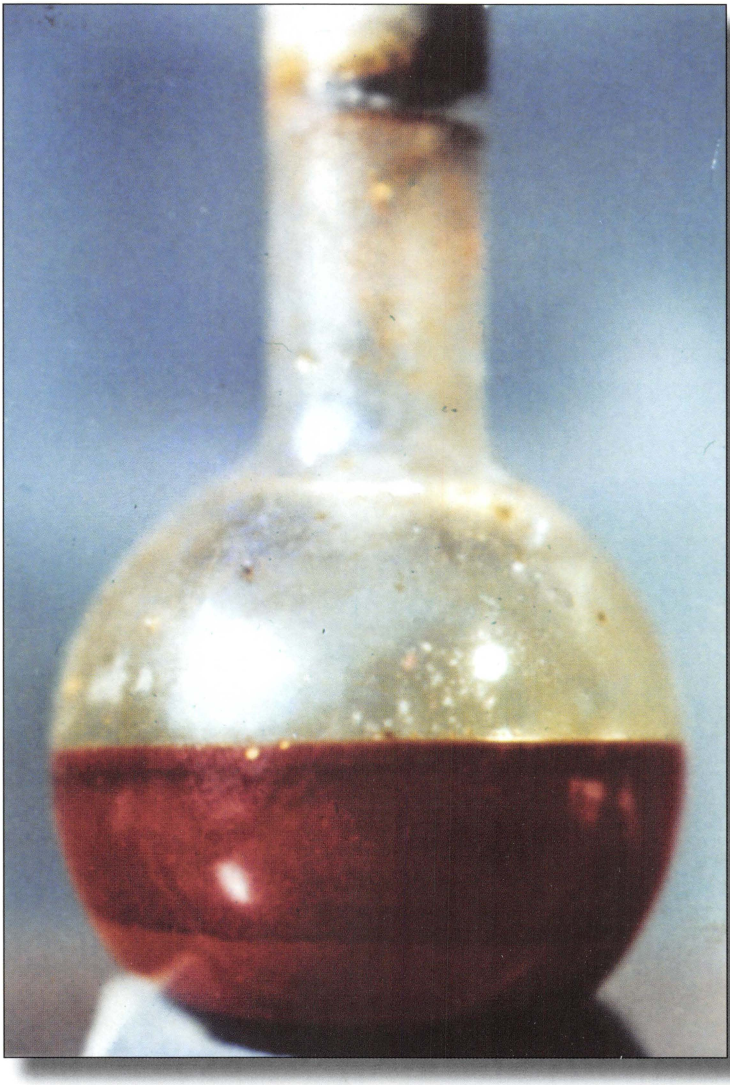
[*] On page 93 in the edition of *Dictionnaire de Philosophie Alchimique* published by Éditions de Massanne, 2005.

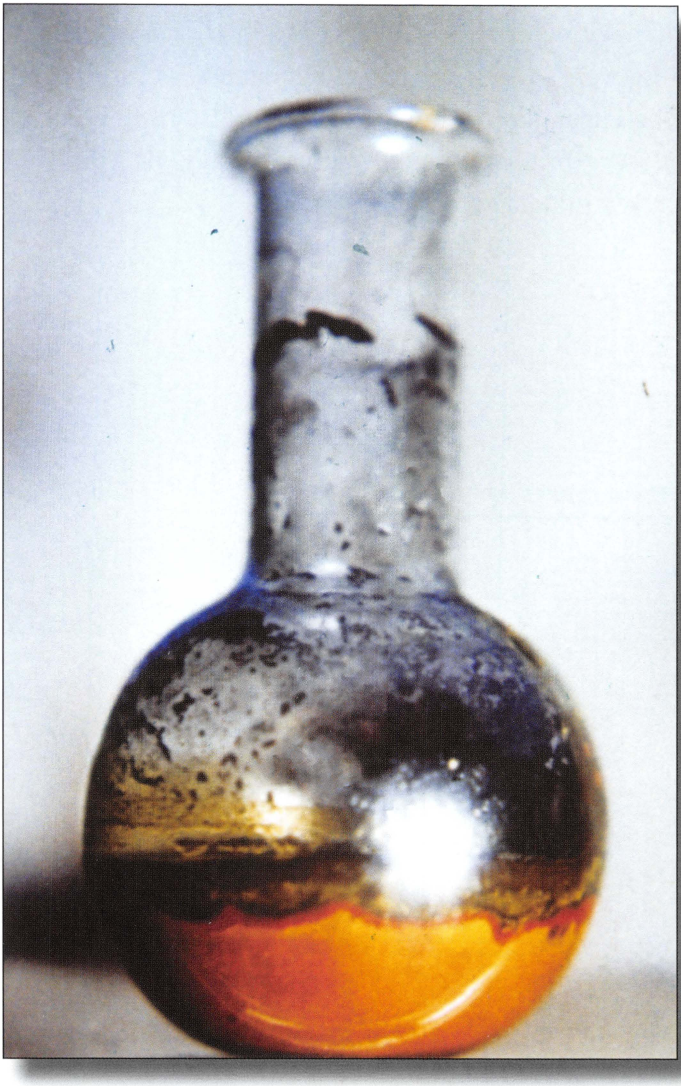
PHOTOGRAPH 10



If, instead of the citrine color (which can sometimes go up to a dark brown), one “suddenly” obtained the appearance of number 10 (orange liquid), all would have to be redone. One would have burned the flowers (of sulfur), as Synesius said.

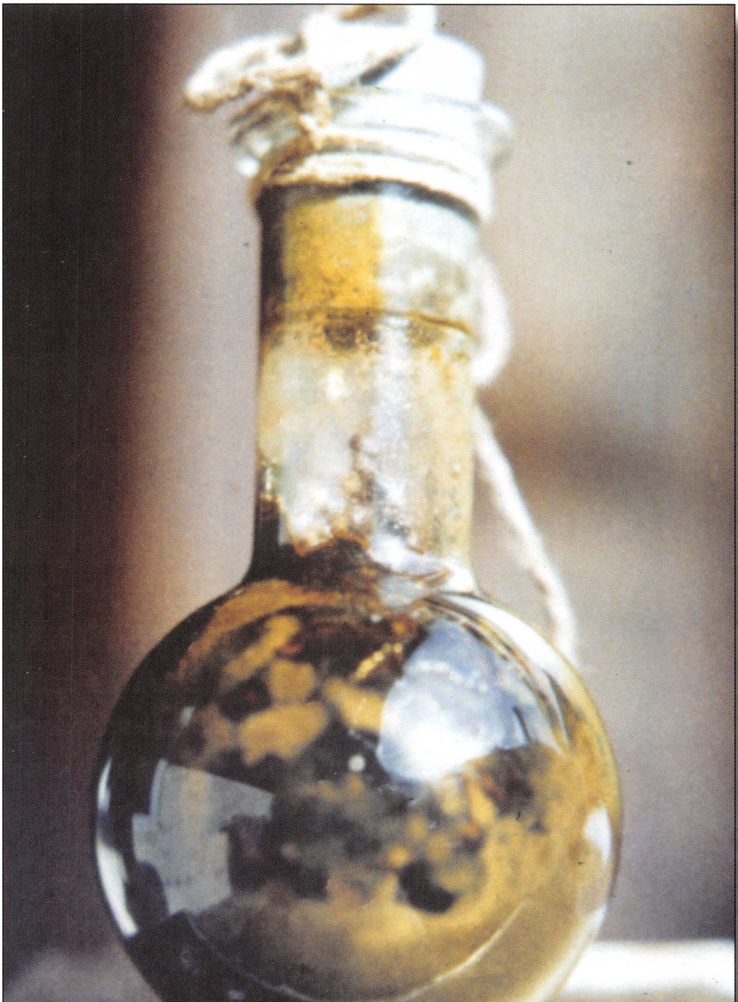
However, so that we may understand, we are specifying that the citrine color (number 9) is “the starting color”: after a few very brief moments, the color darkens very quickly, which is a good sign.

PHOTOGRAPH 11



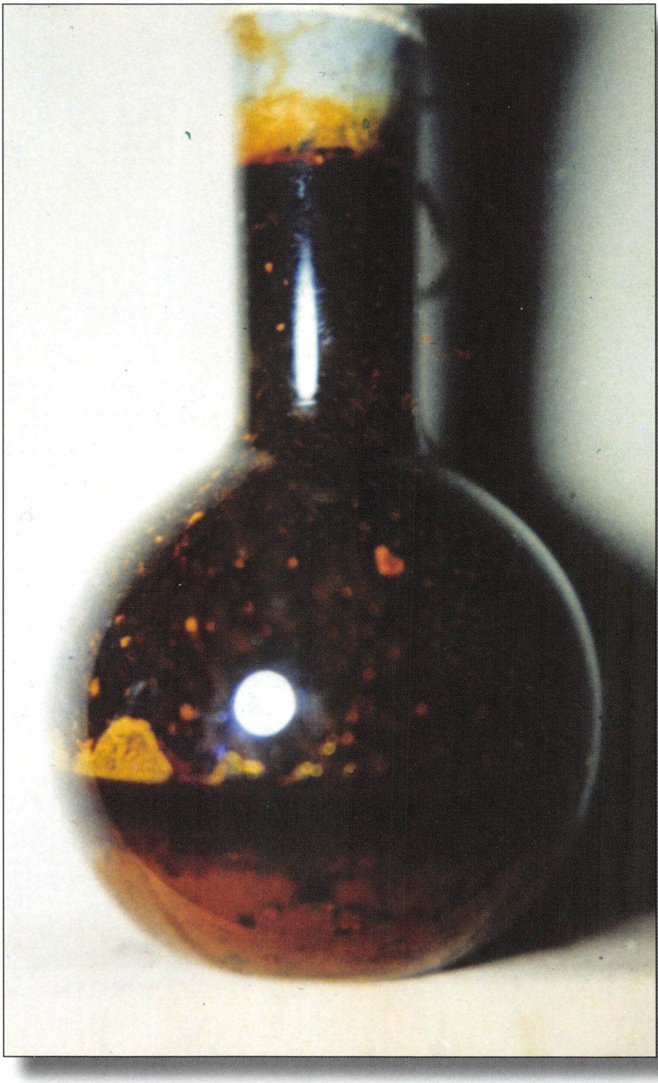
After cooling, the “married” matter tends to settle. It darkens especially at the end of the 1st “Philosophical” month (which we shall designate henceforth as Ph. for added convenience).

PHOTOGRAPH 12



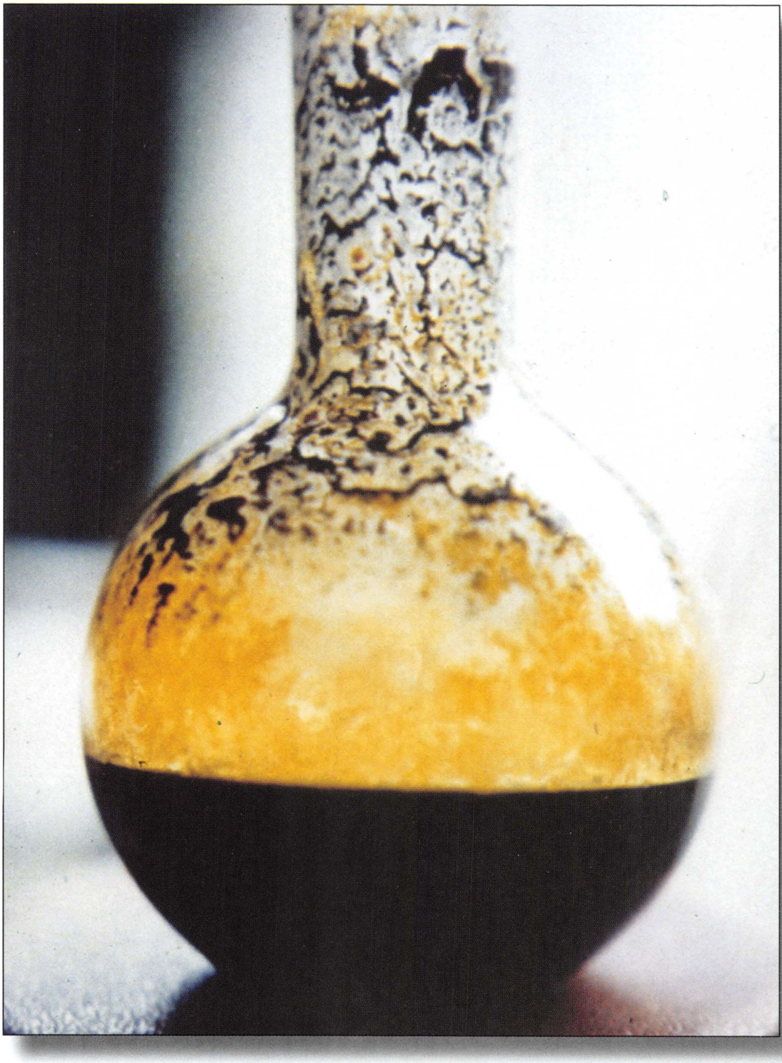
In the course of the second Ph. month, the matter resembles a leopard skin (not tiger or panther).

PHOTOGRAPH 13



The matter submitted to fire in the 3^{rd} Ph. month, the body continues to darken and provides a dazzling appearance. It looks like a rain of stars, a fireworks display.

PHOTOGRAPH 14

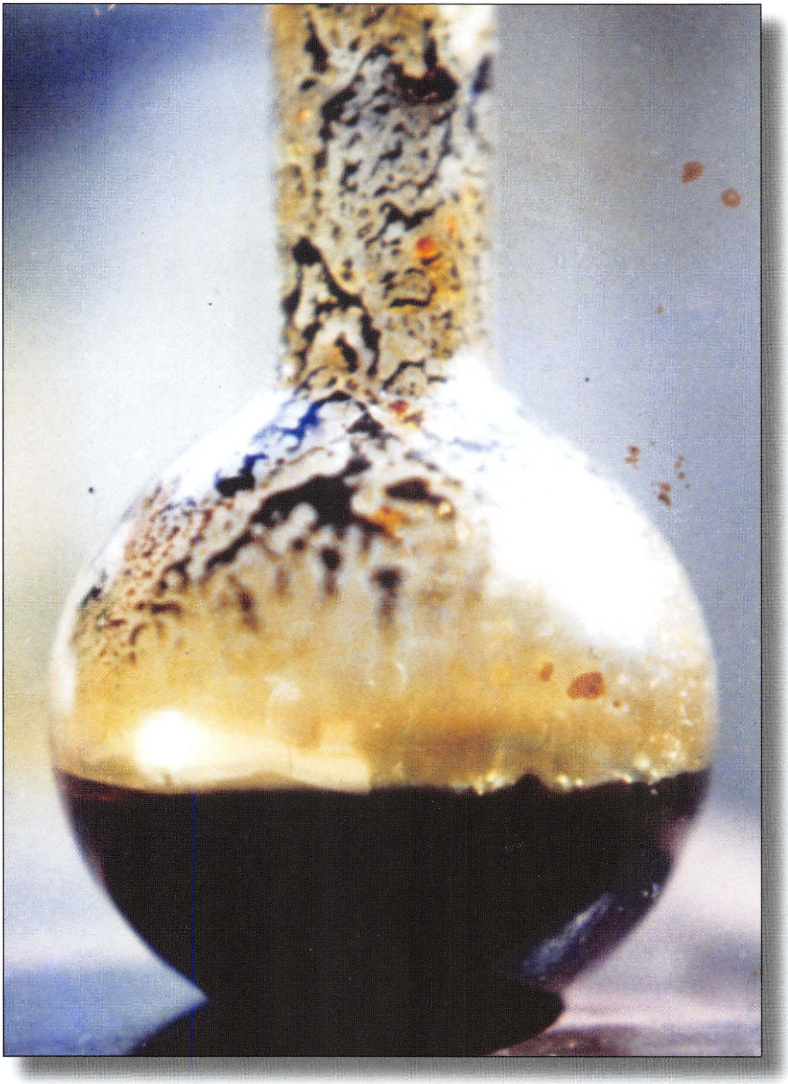


In the course of the 4th Ph. month, after cooling, the matter becomes browner, more compact, soft like very fine sand. Its surface is flat.

PHOTOGRAPH 15

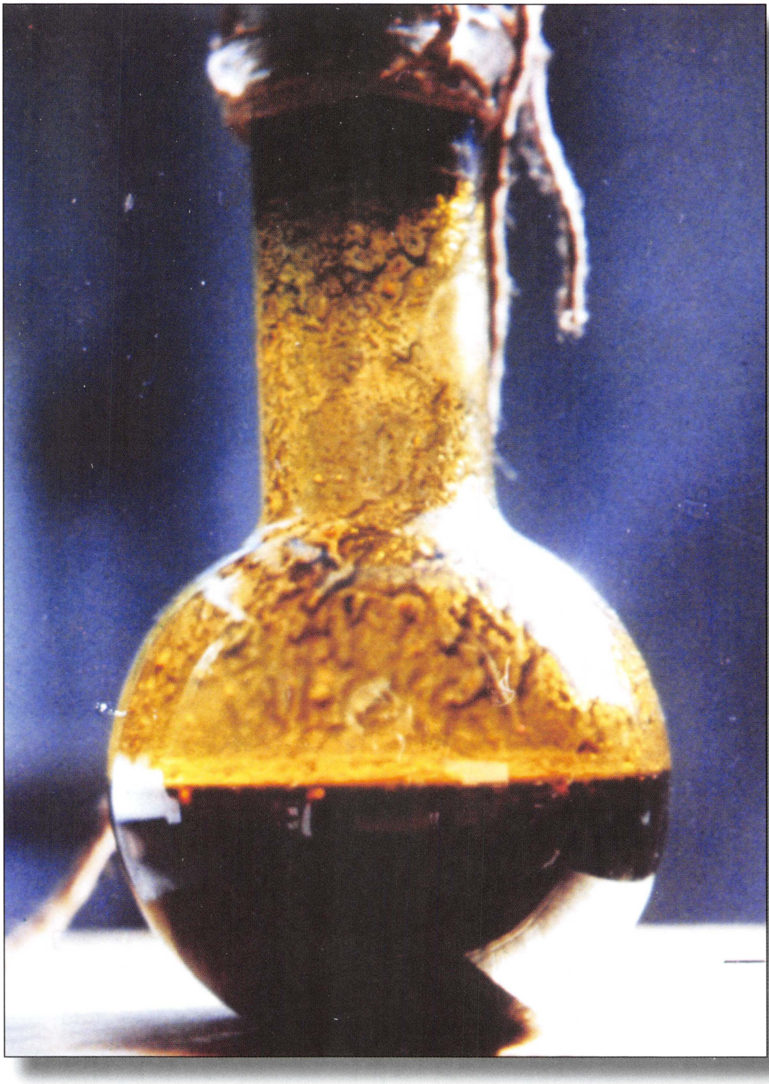
But as soon as the energetic fire animates it again, the matter fills the flask and we can begin to see golden, oily traces flowing along the walls.

PHOTOGRAPH 16



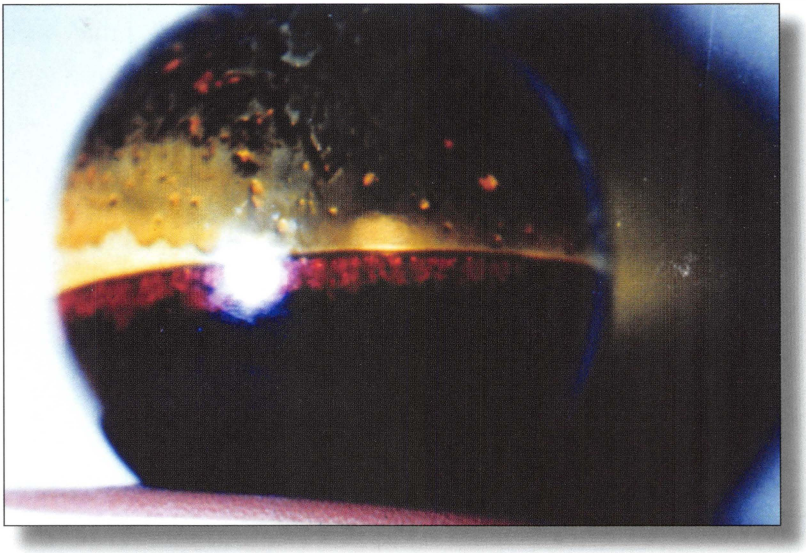
Finally, at the end of the 5th Ph. month, the Oil of Saturn is clearly perceived. Here, the liquid has been carried from the left side of the flask.

PHOTOGRAPH 17



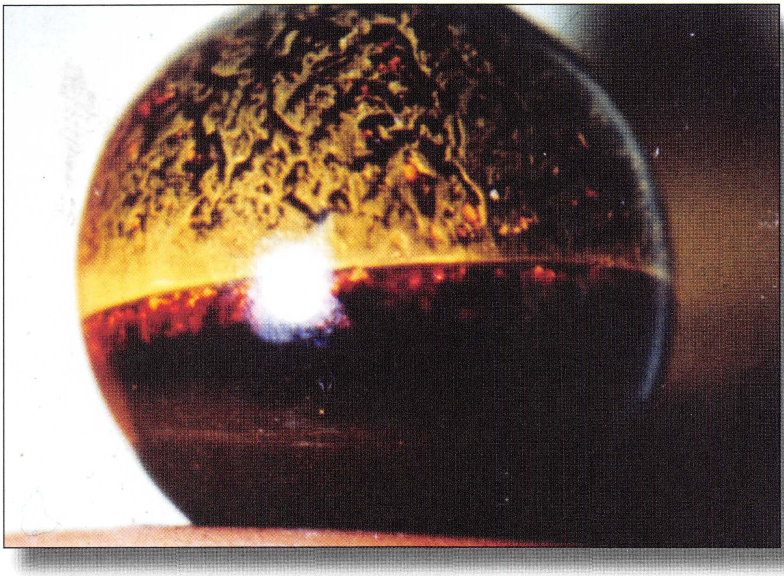
At the beginning of the 6th Ph. month, the Oil of Saturn increases in quantity and the matter turns downright black. A gold coloration surrounds the top of the liquid in meniscus. St. John called it “honey”, others “golden crown”; others still “halo” or “diadem of their king”. Note that the liquid is a very clear red.

PHOTOGRAPH 18



Towards the middle of the 6th Ph. month, the matter is black and the liquid is blood red.

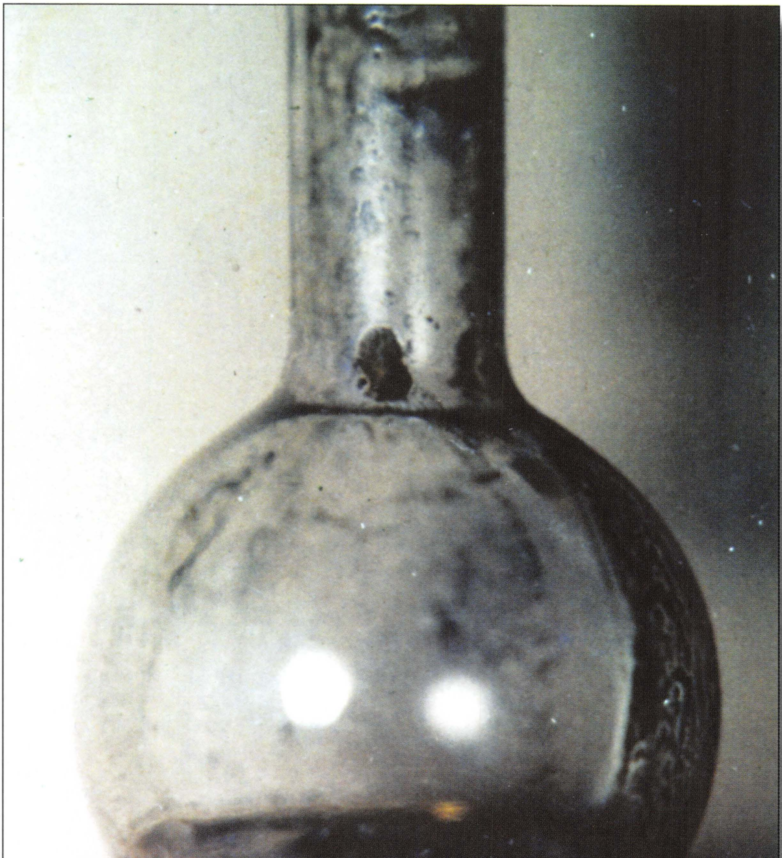
PHOTOGRAPH 19



At the end of that same month, the lesser boiling of the liquid causes a fairyland of colors. This is the Peacock's Tail.

The matter is very black and the blood very red.

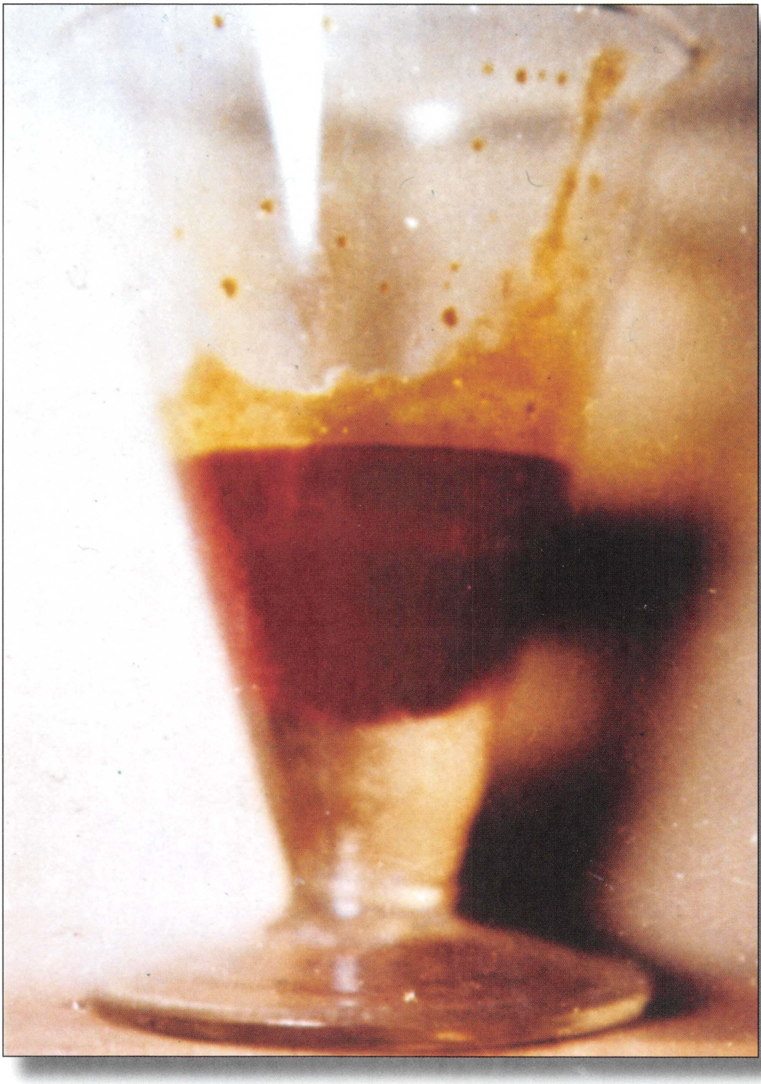
PHOTOGRAPH 20



Number 20 and number 21 go together. The Artist has cut off the “Head of the Crow”, that is to say removed the upper part which covers the black part.

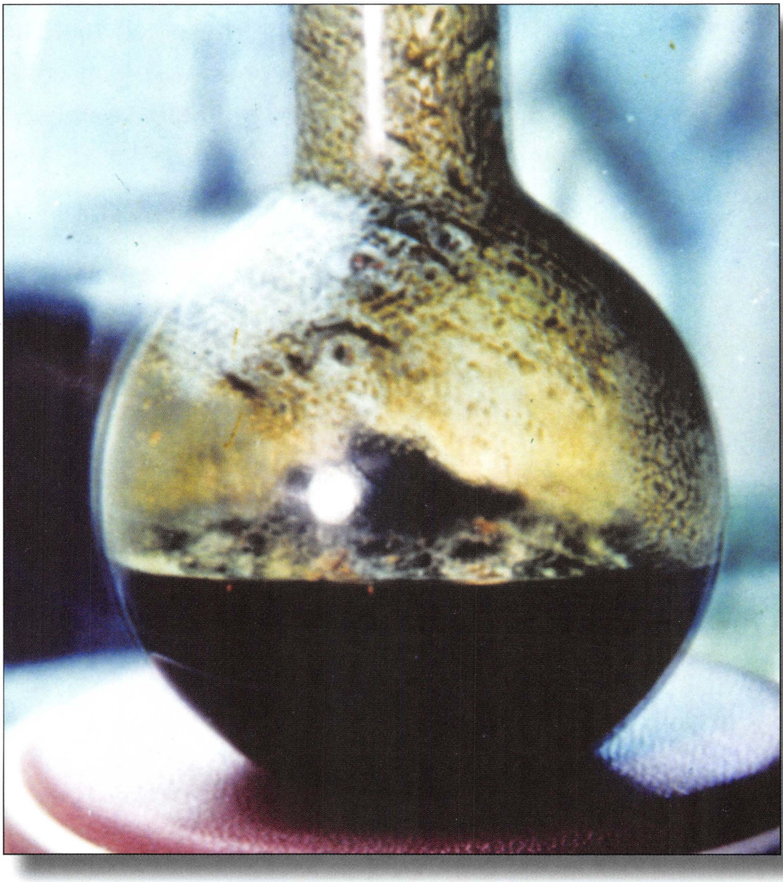
From that moment, the flask will remain open permanently (except during the imbibitions).

PHOTOGRAPH 21



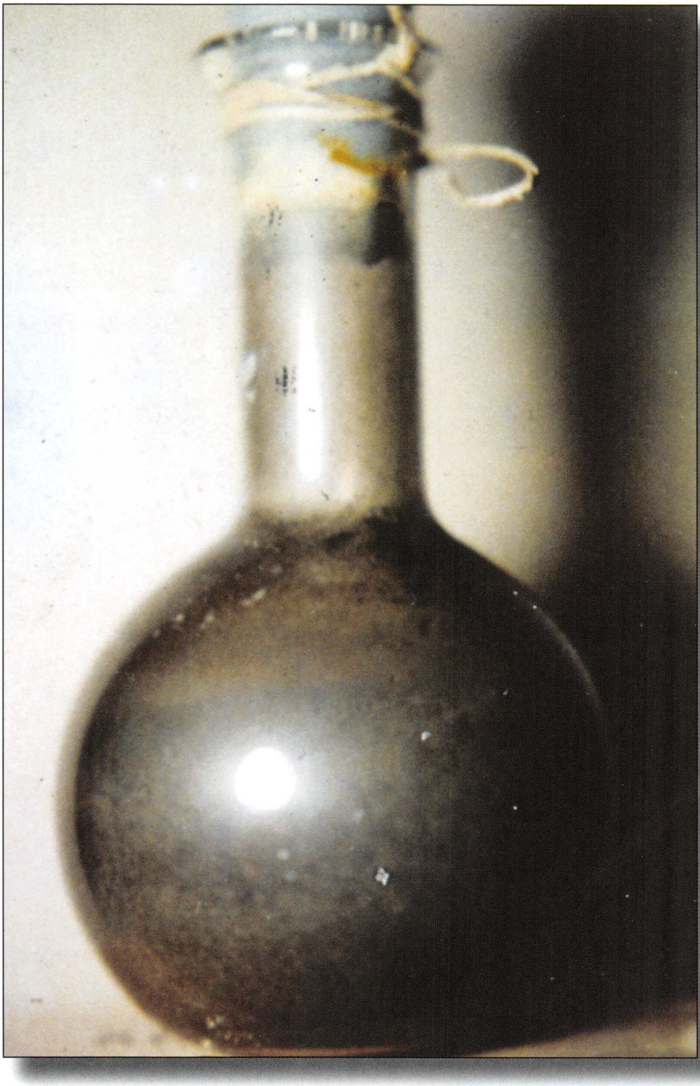
Furthermore, the Artist will let the collected liquid decant. When the blood is clarified, he will put it carefully into a hermetically sealed flask (it is a very volatile liquid) and protect it from light and heat. It should be noted that the liquid, red when in compact mass, becomes a golden color once spread out. This is the true tincture of Potable Gold, the Quintessence or Universal Medicine.

PHOTOGRAPH 22



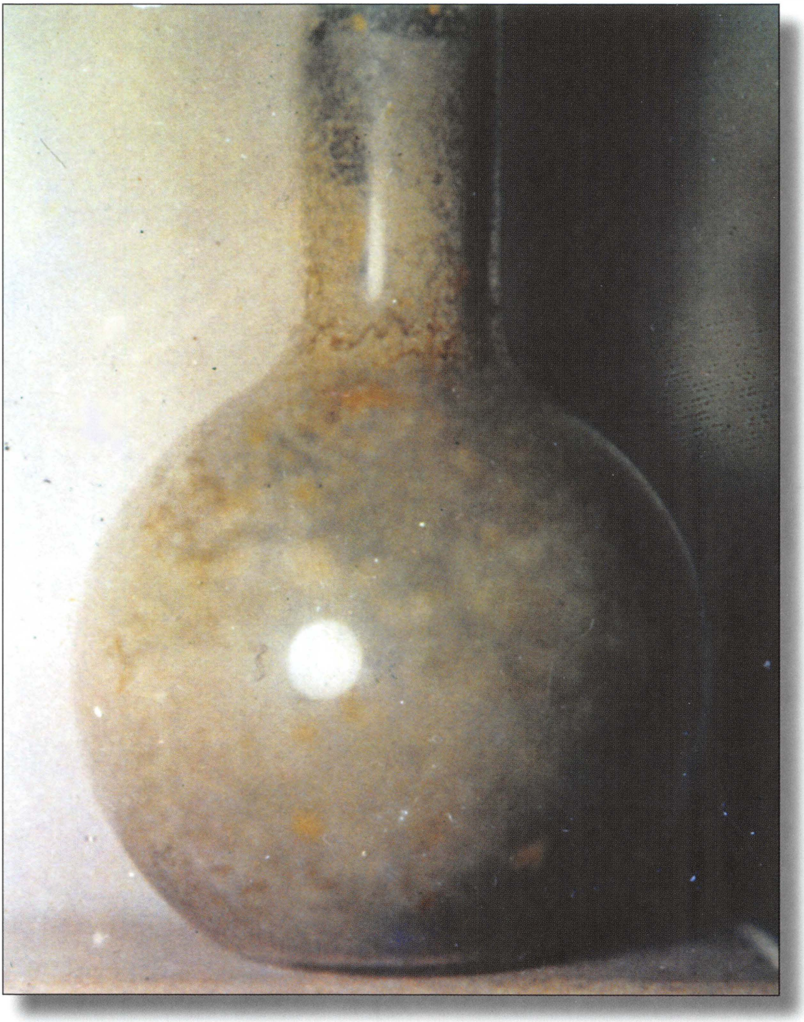
The 7th and 8th Ph. months are the vegetative phase. Upon contact with the moisture in the air, the matter (containing one or more granulations) turns green, a kind of mold being the cause thereof. Note further that very often (when there is little superfluity), no granulation appears, they are set in mass, but their composition remaining the same, the Stone retains all its value.

PHOTOGRAPH 23



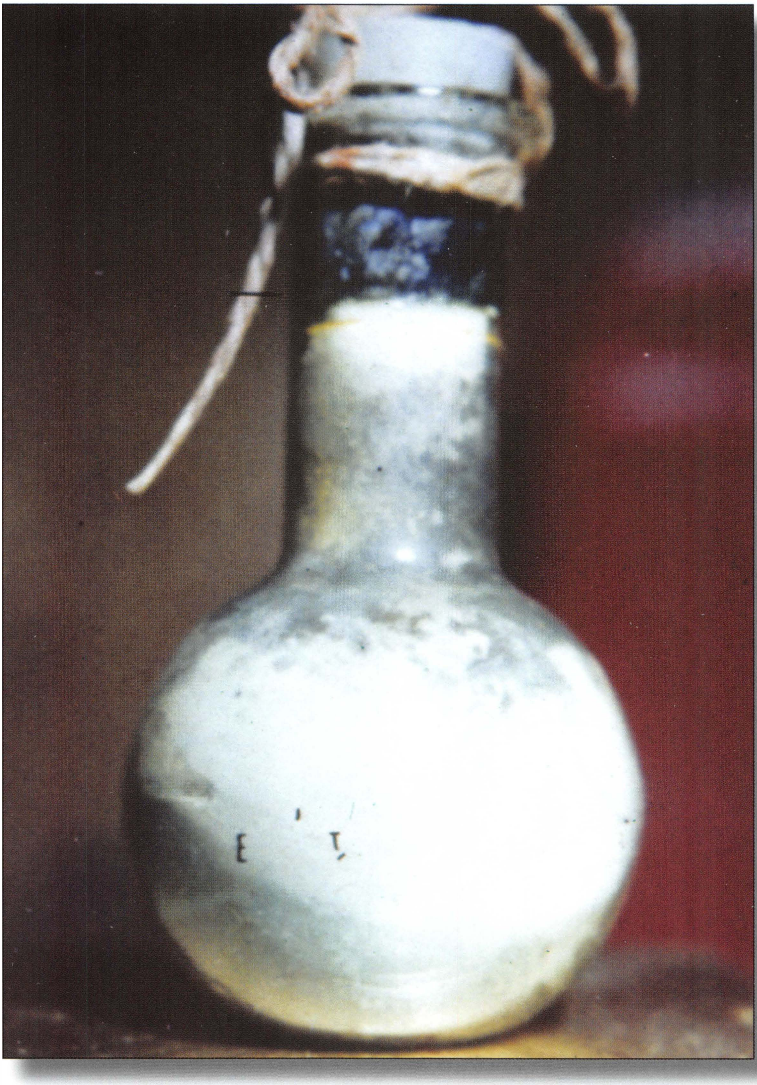
With number 23 begins the first “washing”, as the good Flamel said. It is the 9th Ph. month, the dejections are naturally green. The matter will become increasingly clearer, month after month.

PHOTOGRAPH 24



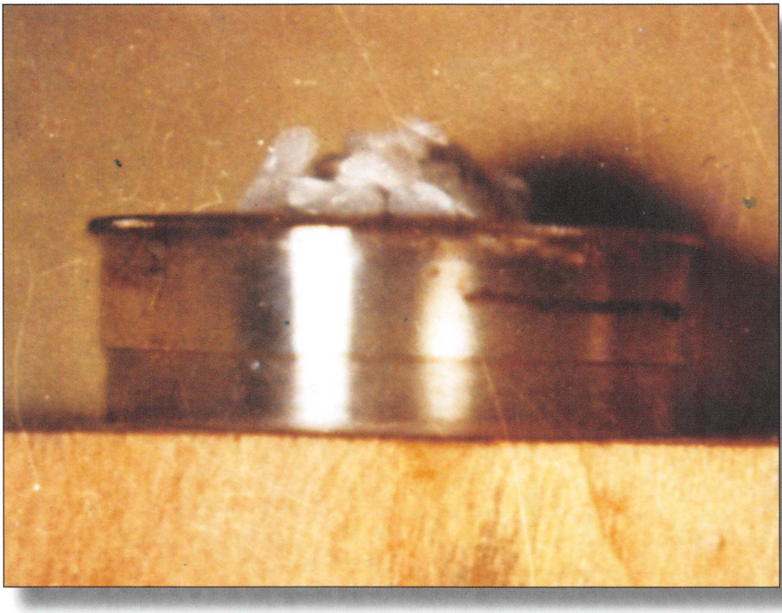
Number 24 represents the 4th washing… or the 12th Ph. month.

PHOTOGRAPH 25



As can be seen in the 7th bath, the 15th Ph. month, the white color is obtained. A beautiful lunar white.

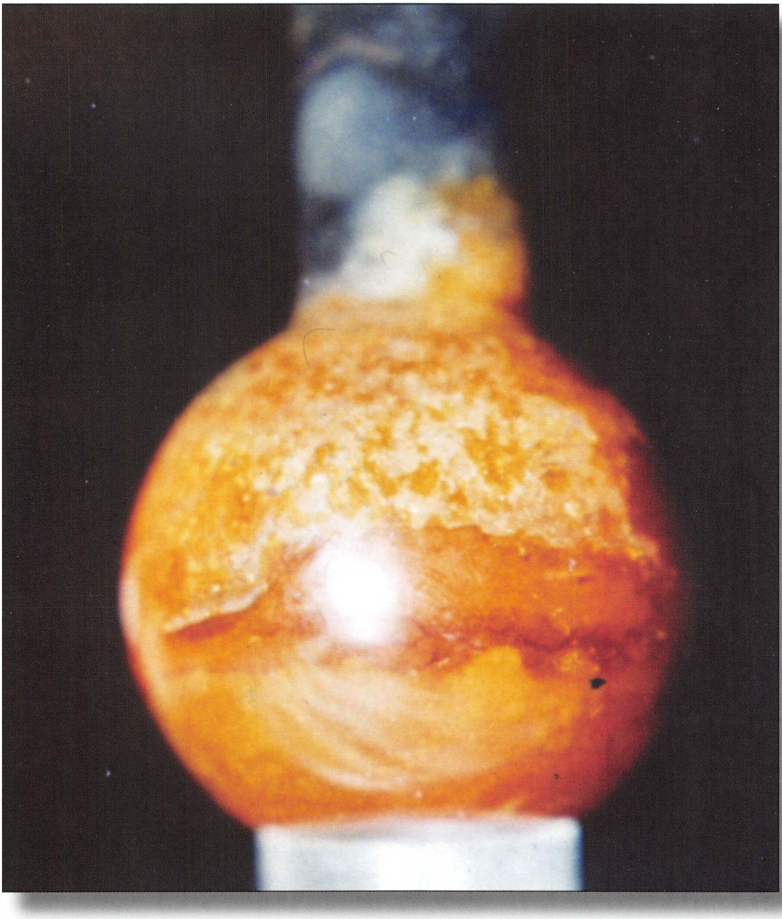
PHOTOGRAPH 26



Number 26 shows a piece of the White Stone non-multiplied but fixed, that is to say dry, thus without any transmutational value.

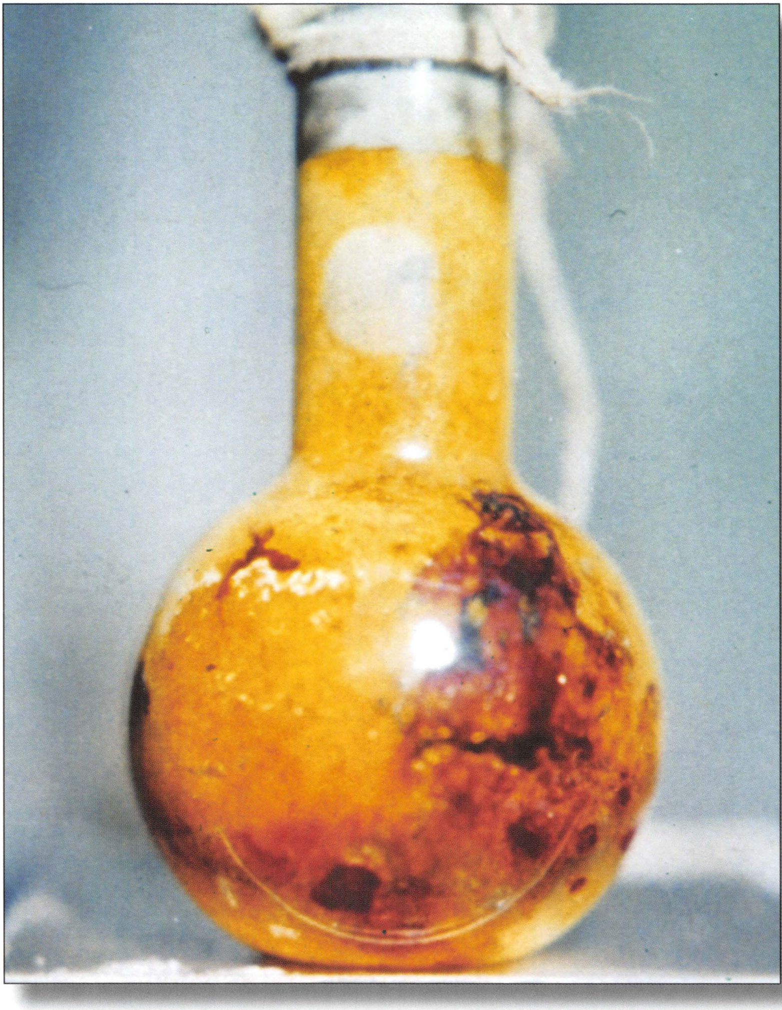
We are at the end of the 15th Ph. month.

PHOTOGRAPH 27



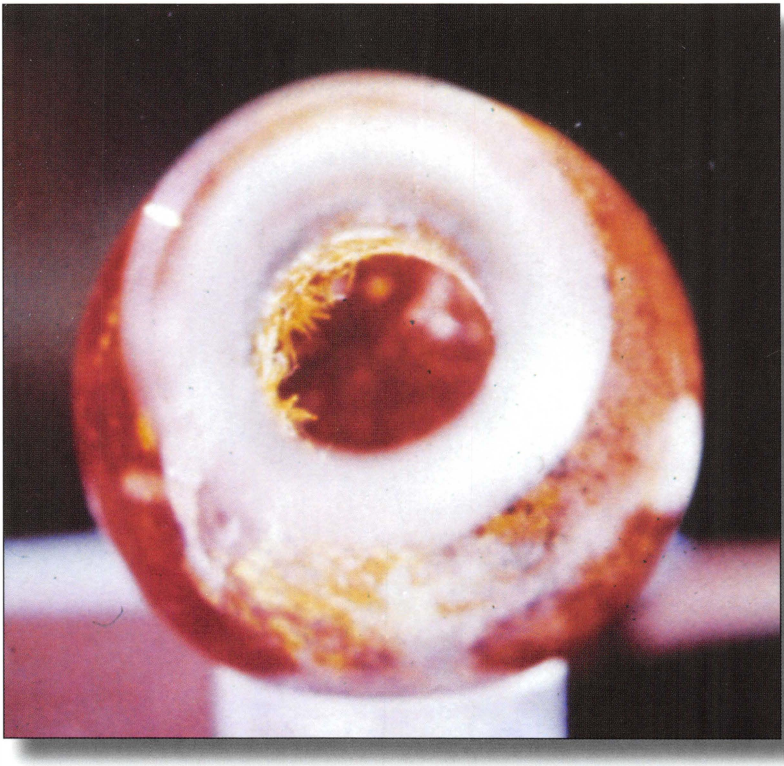
With photos 27 and 28, we tackle the first imbibitions with the “Seal of Hermes”.

PHOTOGRAPH 28



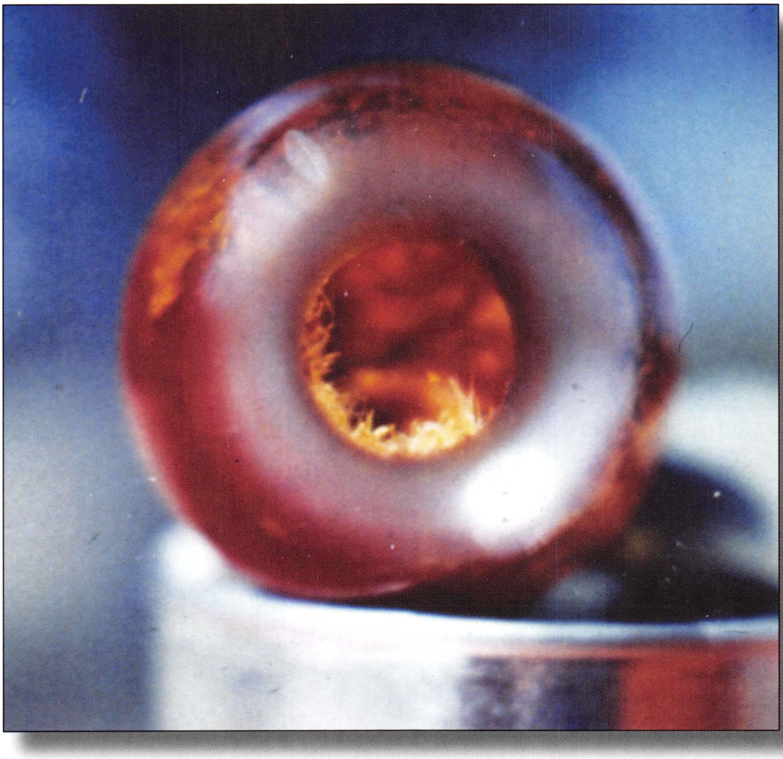
The Stone is adult; one ceases the milky nourishment to give it a diet of meat, blood.

PHOTOGRAPH 29



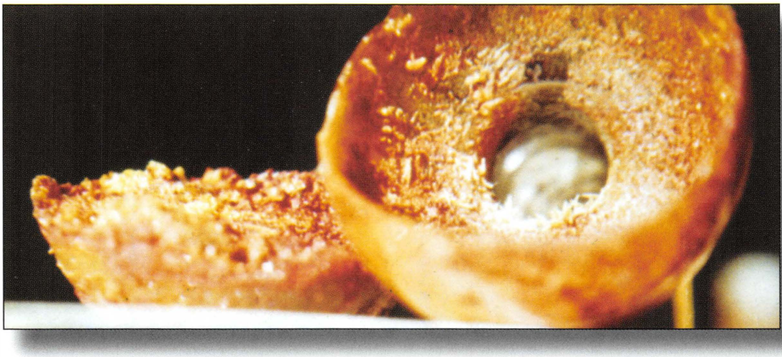
We have thought fit to publish pictures 29, 30 and 31 (taken by the Master Kamala-Jnana) in order to clearly show the phenomenon that is occasionally obtained during the citrine color. Small saline needles seem to push on in the top of the neck of the flask.

PHOTOGRAPH 30



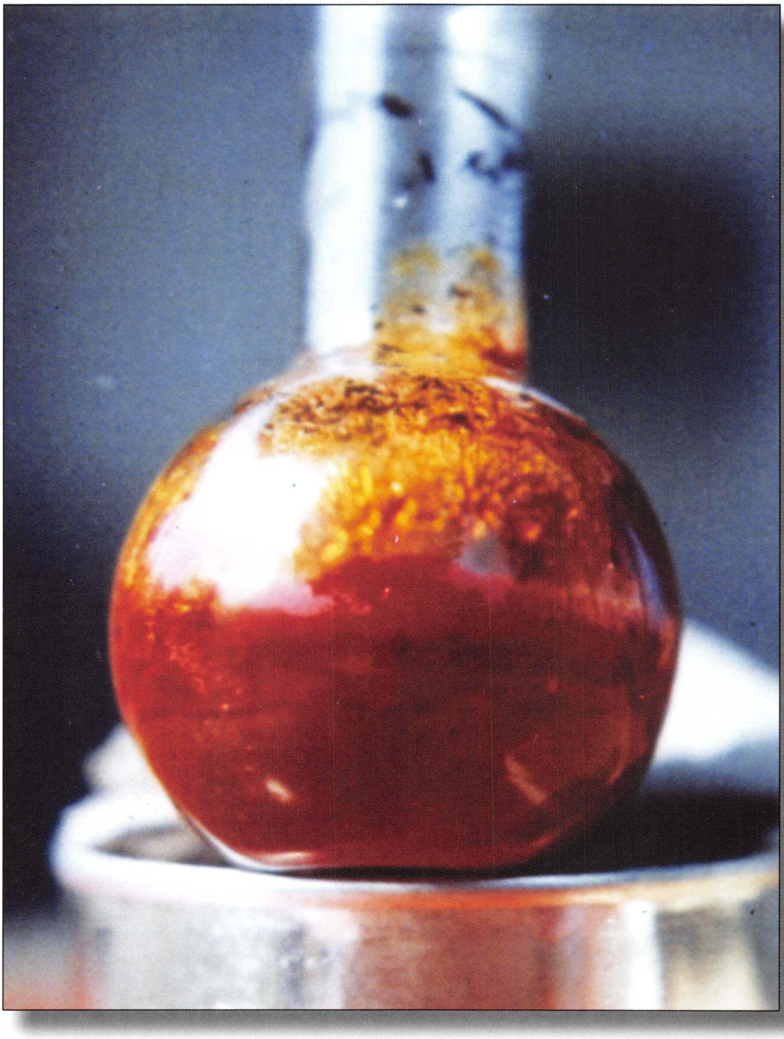
We employ the expression “push on” because, in fact, they push, grow and lengthen day after day. A broken flask (for demonstration) shows the crystalline formation in the upper part of the flask…

PHOTOGRAPH 31



…while one perceives the yellow granulations very clearly in the bottom of the vase of number 30. We are in the 16th and 17th Ph. months.

PHOTOGRAPH 32

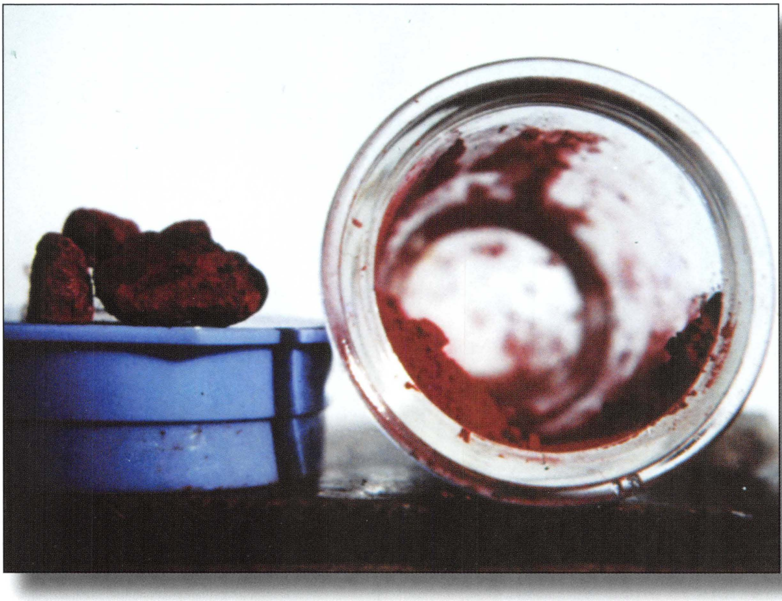


From yellow, we will move to orange (numbers 32 and 33). We will go from the 18th to the 21st Ph. month…

PHOTOGRAPH 33

…since this degree of fire demands 4 months of cooking.

PHOTOGRAPH 34

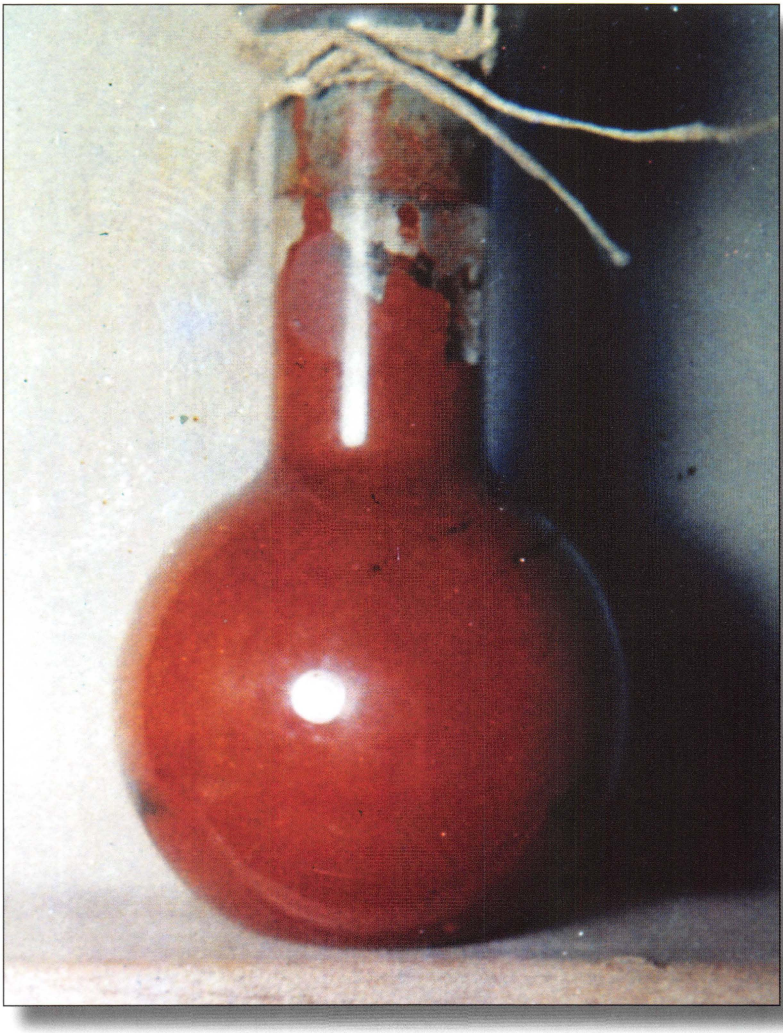


Finally from orange to red, we will pass from the 22nd to the 24th Ph. month. Here, it should be noted that this Stone, at the end of Coagula, still bears traces of impurities. It can therefore not be used as is. In this state, St. John called the Stone "false prophet" because it has all the appearances of the finished Stone but not its virtues. To perfect it, it is necessary to complete the final cycle, which is known as: Multiplication.

PHOTOGRAPH 35

Pictures 35 and 36 show us two phases of this operation which lasts about 2 Ph. months.

PHOTOGRAPH 36



With Multiplication, we are in the 25th and 26th Ph. months. The Stone is fixed and finished.

PHOTOGRAPH 37

In these 26 Ph. months (which represent only Solve, Coagula and Multiplication), we must add 2 Ph. months for the Preparation. This gives us a total of 28 Ph. months. However, we hasten to say that these 28 Ph. months represent an order of magnitude. They are specifically theoretical. In practice, the operations of the Great Work may vary between 26 and 31 Ph. months.

Following are the causes (affecting the number of months of cooking) indicated by the Philosophers: 'Know that the blackness lasts 40 or 42 days at most.' (*Turba Philosophorum*,

p. 21).[*]

‘But the matter is sometimes fixed in more time, sometimes in less.’ (Synesius, p. 190).

‘We are told that from green to white there are 7 to 9 months and from orange to red, 2 to 4 months, from yellow to orange, 3 to 4 months…’ (*The Zodiacal Life of Moses*, in *Alchemical Pleiad*, p. 129).[†]

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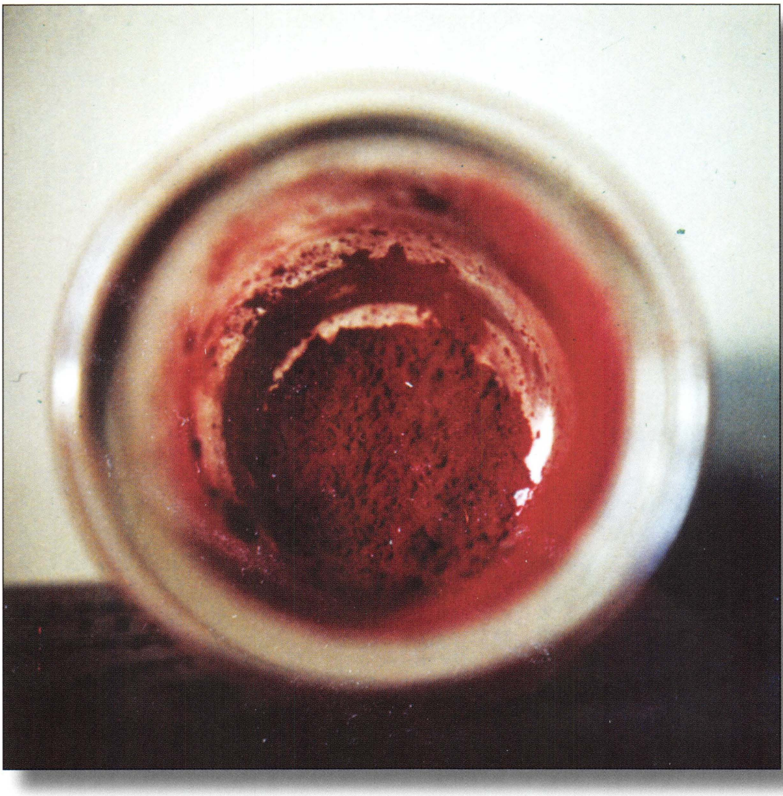
[*] In the English translation by Arthur Edward Waite (published by George Redway, England, in 1896), the above reference is found on p. 72 under *The Twenty-first Dictum*.

[†] Found on the same page in the current French edition of *Pléiade Alchimique*, published by Éditions de Massanne, 2012. At this time, I am working on an English translation of this book.

PHOTOGRAPH 38



Why these possible discrepancies? Several factors are the causes thereof: first of all, the quality of the ore used—one is purer than the other. If it contains a lot of earthiness, treatment will take longer.

The quality of the ash (more or less rich in carbonate of potash); that of the lime (more or less thirsty), the degree of humidification of the salt, which can make it more or less active; finally, and above all, our “operating errors”.

PHOTOGRAPH 39

It is these that are the principal causes of variations in the time of the cookings… even when they are not the causes of our failures. It is in these helping hands given at the opportune moment that Alchemy is truly revealed as an ART.

This finesse of dexterity is not learned; it cannot be learned because the Artist always works on an ore of different quality and in an uneven environment, since it is quite obvious that equally with ore and equally with materials, the degree of temperature of a room also plays a large role; the Stone will be fixed faster in summer or in a heated room than in winter or in a damp and cold room. The practice is thus beyond theory. And it is precisely because so many crucial factors elude researchers that we can affirm that only the Predestined succeed.

Above all, it should not be believed that we write this to discourage neophytes… on the contrary, our aim is to warn them… and as the proverb goes: 'One man armed is worth two.'[*] How many true researchers (on the right path) do not fail precisely for not having thought of one of these causes? Also, to resume the thought of Clemenceau quoted by Erméion and Nr. Palinga-Dhara in their *Explanation of the Emerald Tablet* (p. 244 of *Alchemical Concordances*),[†] we shall say: 'There are people who know everything but understand nothing.'

In alchemy, this thought could not be more true, which is why we sometimes say to the Disciples of Vrehappada that come before us: 'The Temple (if you are worthy) will teach you all the theory down to the smallest details… but it is up to God alone to give you the practical chemical success of the Great Work.'

It is, moreover, by virtue of the principle 'Many are called, few are chosen', that we have not hesitated to publish the present booklet and the color plates representing the Magisterium. We know that all of our writings, all of our publications, will be understood only by those who will be able to keep it simple… and here, experience shows, alas, there are not many. Let us, nevertheless, firmly hope that by dint of cautioning our friends against the tendency to confuse and complicate everything, the Elect will be highly numerous this time.

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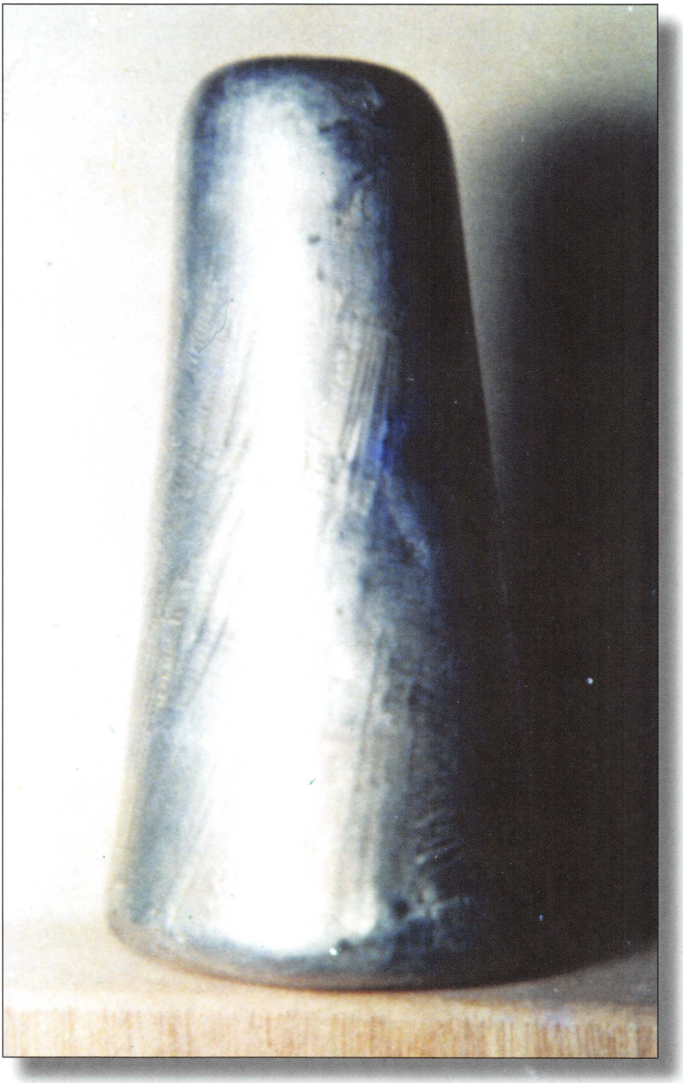
[*] This is the literal translation from the French; the English form of this proverb, however, goes: 'Forewarned is forearmed.'

[†] In the 2009 edition of *Concordances Alchimiques*, published by Éditions de Massanne, this chapter begins on p. 193 (the quote itself is on p. 209). I am presently working on an English translation of this book, as well.

PHOTOGRAPH 40



That said, we will continue our photographic series by showing an ingot of silver obtained by Kamala-Jnana by means of his White Powder, multiplied three times.

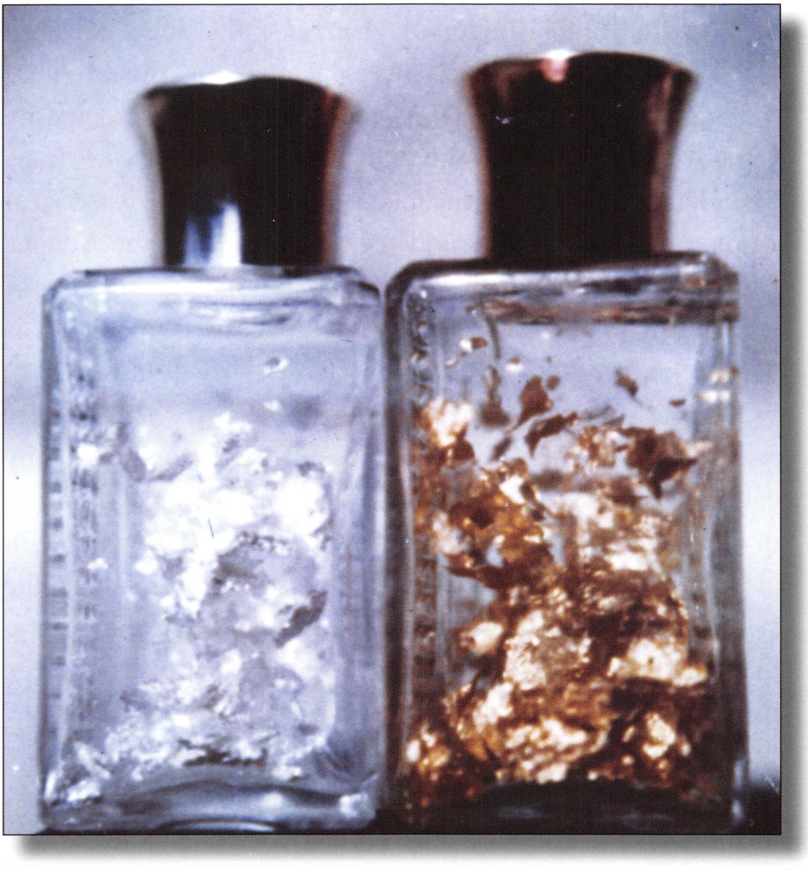
PHOTOGRAPH 41

Number 41 depicts a mass of gold, hammered, chiseled and cut in order to clearly show that the entire mass is transmuted and not merely tinted on the surface. The red spot (somewhat blurred in the foreground) indicates the quantity of Solar Powder (Philosopher's Stone) it took to achieve transmutation of the photographed mass of gold. (Transmutation carried out by Kamala-Jnana before 12 disciples at the Alchemical Temple of Ajunta in 1959.)

PHOTOGRAPH 42

Number 42 is the auric tincture. The veritable Quintessence; red in compact mass, it is a golden color when spread out. Note here the deposit at the bottom of the flask; it indicates that the Artist decanted his medicine. Only the clarified part will be kept. This Quintessence has the power to solidify flowing mercury and has a nauseating odor. It is corrosive. As medicine, one is not to absorb more than two drops in two tablespoons of water, broth or milk, the ancient Philosophers tell us.

PHOTOGRAPH 43



Finally, photo number 43 shows the two elixirs: the white and the red. They are manufactured on the basis of leaves of silver or gold rolled very thin and derived from the transmutations. They provide the appearance of the liquor called Water of Life of Dantzig, with its gold flakes in suspension; only the elixir of the Alchemists contains a living metal and not a dead body. Personally, we are convinced that originally, this liquor of Dantzig called the "Water of Life" (and exhibiting the same appearance as the Elixir of the Sages) was most certainly the Solar Elixir presented by some Adept passing through the court of the King of Prussia or Poland. Since then, incapable (and for good reason) of employing the veritable and medicinal gold of the Adepts, Dantzig has continued by tradition to manufacture a Water of Life, but with gold of the mines. In any case, if this liquor is not the Elixir of the Sages, it is no less savory to taste.

We will conclude the present booklet by wishing once again that there will be many chosen from among the many called so that they may attain—if not the "chemical" success of the Work—at least its theoretical conception… which will already be a success since this theory is nothing else than the synthesis of Wisdom. Let us be careful about not forgetting that the chemical manipulations have only one goal: to serve for verification and not to enrich oneself.

In turn, dear readers, we say to you: move forward! Do not let yourselves be discouraged by anything. Do as we: seek, meditate, pray… and aid others when you have understood.

Roger Caro

POSTSCRIPT

BY THEOPHOREONAI

(Hierophant Major of the Temple of Vrehappada)

It is a distinguished honor for us to add the closure to this publication, which constitutes a unique document in the history of mankind. For the first time, and thanks to the authorization given to him by the Supreme Council of the Ajunta Temple, our Grand Master Roger Caro has presented to the researcher in the Art of Alchemy a succession of 40 color photographs depicting the different phases of achieving the Magisterium, and which were taken by our lamented Kamala-Jnana. It took the consummate science of the author to, first of all, put them in order and subsequently comment on each of them in a few lapidary sentences which together marks out the road of the Sons of Light, from preparation to multiplication.

Alchemical Pleiad and *Alchemical Concordances* have given the theory “plainly”; the present document will guide one in the practice and will make one avoid any missteps, if one is willing to adhere strictly to the teachings given.

‘…He who is AMEN, the faithful and true witness, the principle of the works of God…’ counseled the Angel of the Church of Laodicea to ‘…buy an eye salve for thee, to apply to thine eyes, that thou mayest see clearly…’ (*Revelation*, chapter III, Verses 14 and 18).[*] This eye salve you now have, and be aware that the way indicated to you is the only one which should be followed, the one which has remained unchanged since Hermes.

Amen is a Hebrew word which signifies: that which is true and certain. As our Lord is AMEN, Truth and Life, what surer guarantee of the veracity and authenticity of the documents presented could be given unto you than the seal affixed at the end of the preface by our venerable Imperator, A.J. d'Ossa? The present postscript closes the circuit opened by him at the beginning of the work and that is why our emotions are high in evoking this image of the Ouroboros which symbolically summarizes the entire Magisterium and makes us join he of whom we venerate the grand Wisdom and immense spirit of Charity, which makes him a second St. Vincent de Paul. Our brothers who suffer, and the underprivileged, alone know him… and they know him well.

In your labors, do not seek to cut corners without which they will be doomed to irremediably fail. The Sacerdotal Way is reserved for a small number of elected individuals. But when you have understood all the theory and all the operational phases will be well known to you in their details, when you know all, keep in mind these two truths: do not think that with the amount of knowledge you have acquired, success will obligatorily crown your labors. Indeed, we have spoken at the beginning of the Art of Alchemy. Alchemy is very much an Art, and a difficult Art which demands a lot of dexterity, attentive care and patience. The achievement of the Magisterium is the function of numerous parameters that cannot be defined in a book. Our Grand Master Roger Caro has, for example, explained to you the reasons for which the total duration of 28 Philosophical months may vary to a greater or lesser extent. It must be added that one of the basic conditions for success is respect for the seasons in the way of driving on the fires for the different cookings, as well as adaptation of the theoretical proportions of the three constituents of the mixture to the degree of purity of each of them.

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[*] The full verses as found in the Douay-Rheims version (where *Revelation* is entitled *Apocalypse*, the latter being seen as the more accurate translation from the Latin) are as follows: 'And to the angel of the church of Laodicea, write: These things saith the Amen, the faithful and true witness, who is the beginning of the creation of God:' (*Rev.* 3:14); 'I counsel thee to buy of me gold fire tried, that thou mayest be made rich; and mayest be clothed in white garments, and that the shame of thy nakedness may not appear; and anoint thy eyes with eyesalve, that thou mayest see.' (*Rev.* 3:18)

Finally, since the present work deals only with the practice of the Art, when you have acquired the ability which can give you hope to hold in your hands the perfect Red Stone, do not forget that our Father alone grants this privilege to his Elect, to those who practice the virtues which St. John develops in chapters II and III of *Revelation*: obstinate labor, perseverance and, above all, purity, the spirit of charity, poverty and helping the poor. So, ‘He who shall be victorious will possess these things, and I will be his God and he will be my son.’ (*Revelation*, chapter XXI, verses 5 to 7.)[†]

[†] Technically, the biblical passage referred to is only *Revelation* 21:7

With all of our heart, we say to you: be worthy, Son of our Father, through your Faith, your Purity and your Charity.

'Blessed are they that wash their robes in the blood of the Lamb, that they may have a right to the Tree of Life...' (*Revelation*, chapter XXII, verse 14).

('He that shall overcome shall possess these things, and I will be his God; and he shall be my son.'). Verses 5 and 6 read: 'And he that sat on the throne, said: Behold, I make all things new. And he said to me: Write, for these words are most faithful and true.' (*Rev*. 21:5); 'And he said to me: It is done. I am Alpha and Omega; the beginning and the end. To him that thirsteth, I will give of the fountain of the water of life, freely.' (*Rev*. 21:6)

APPENDIX

ORIGINAL PHOTOGRAPHS

As mentioned in the translator's foreword, the photographs given in the main text of the present work are the cleaned and enhanced images of the originals from the 1968 edition, kindly supplied by Mr. Jean Castanier, president of Éditions de Massanne. These restored pictures originally featured in the current French edition of *Tout le Grand Œuvre Photographié* released by Mr. Castanier's publishing house and it was due to the clarity of these that I wanted to make use thereof in the present Lapis Publications edition as well.

However, as there is still the obvious historical value of Roger Caro's work to take into consideration, as well as the desires of "purists" to have original materials rather than enhanced, corrected or recreated versions, I could, naturally, not in good conscience allow *The Entire Great Work Photographed* to be released absent the original images, regardless of my personal desire to make use of "newer" ones for greater clarity. Hence the reason for the present appendix in which the reader will find all 43 photographs as they appeared in the original publication of 1968.

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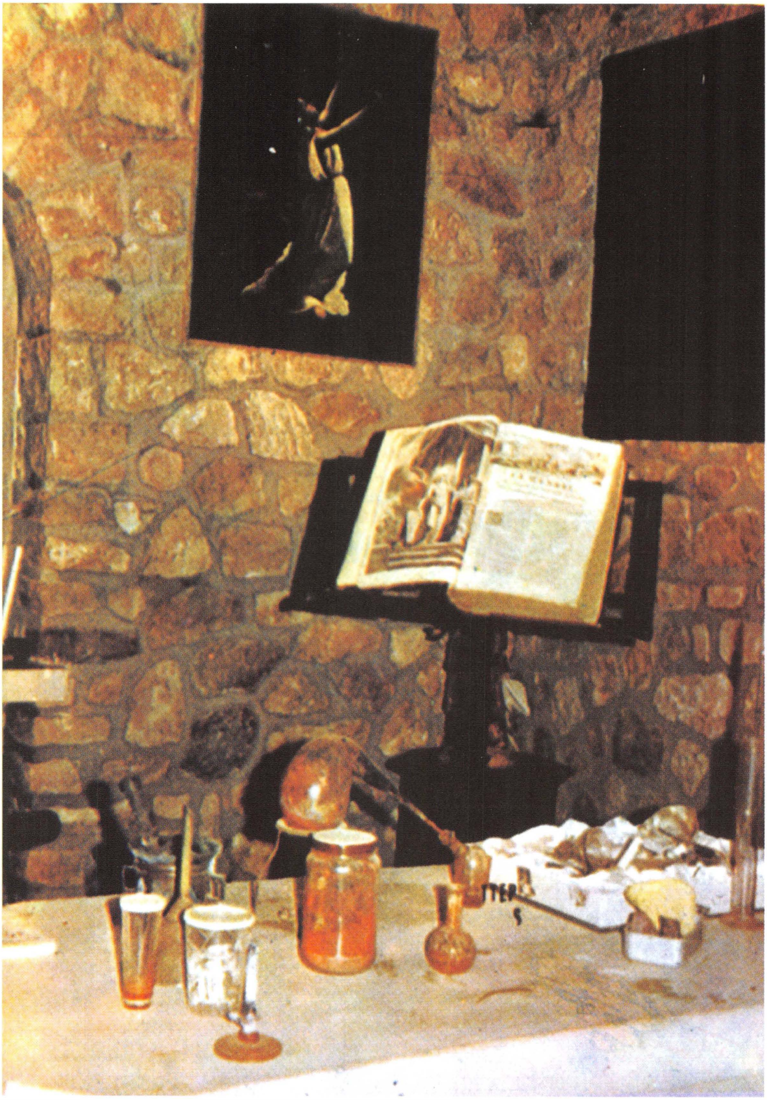

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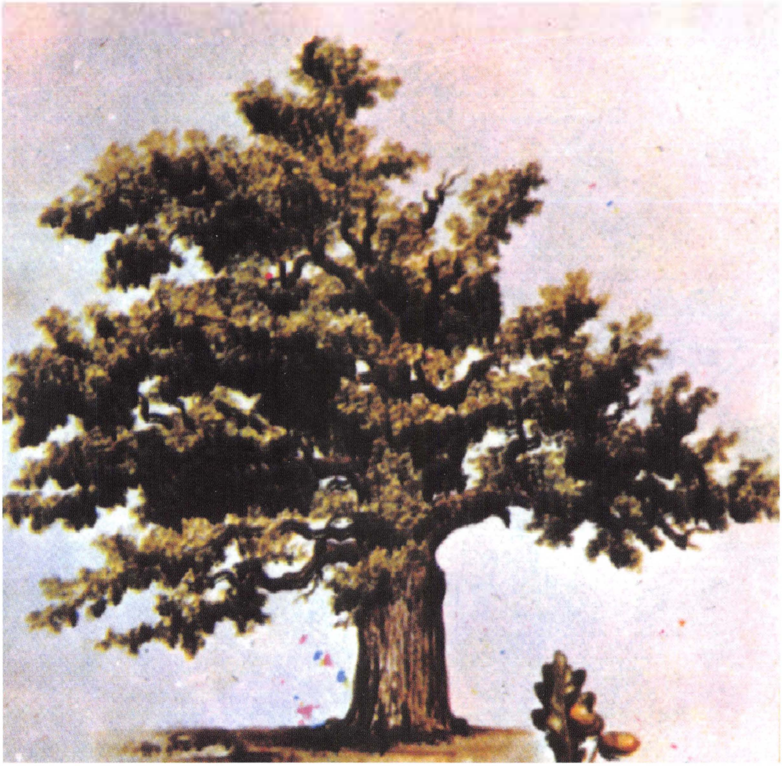

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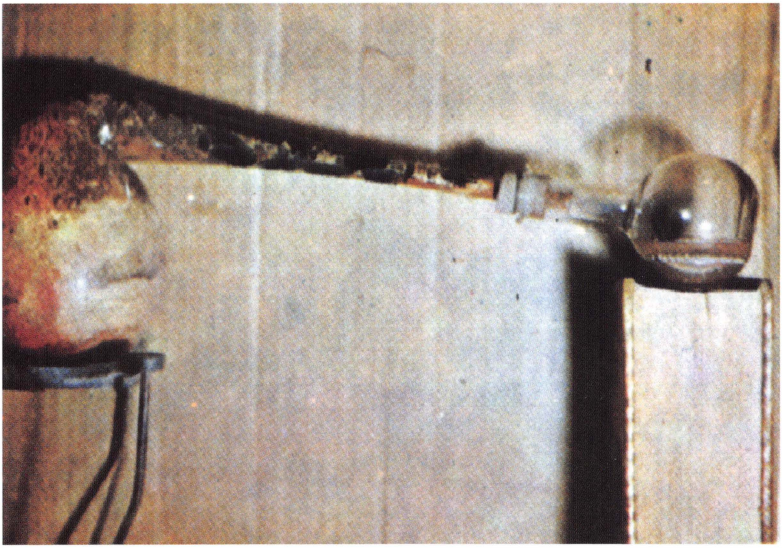

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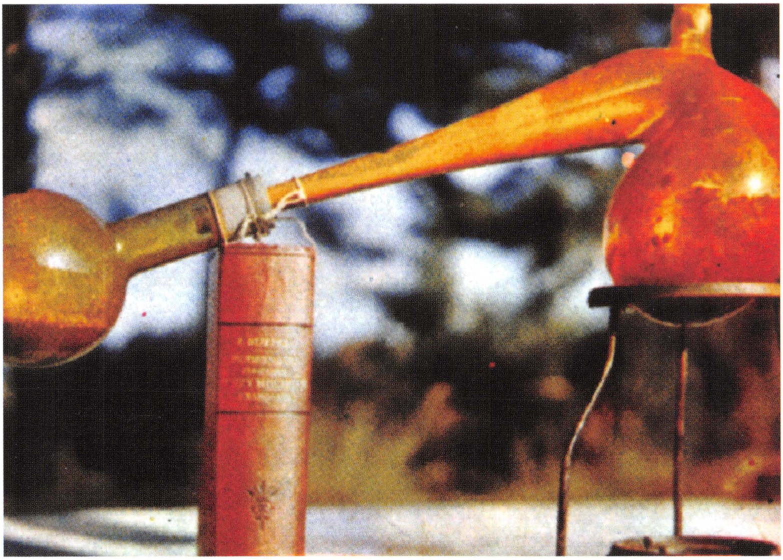

Roger Caro

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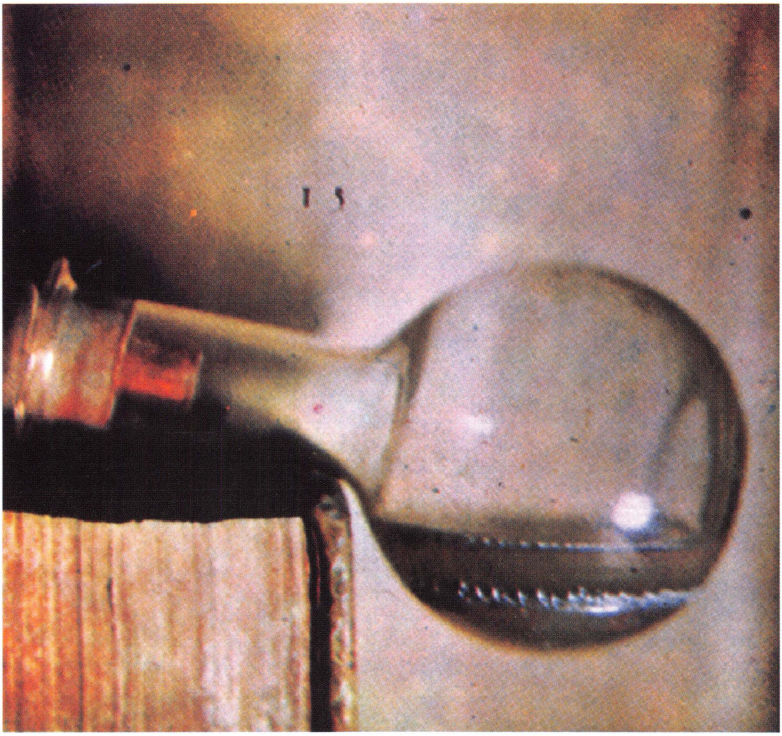

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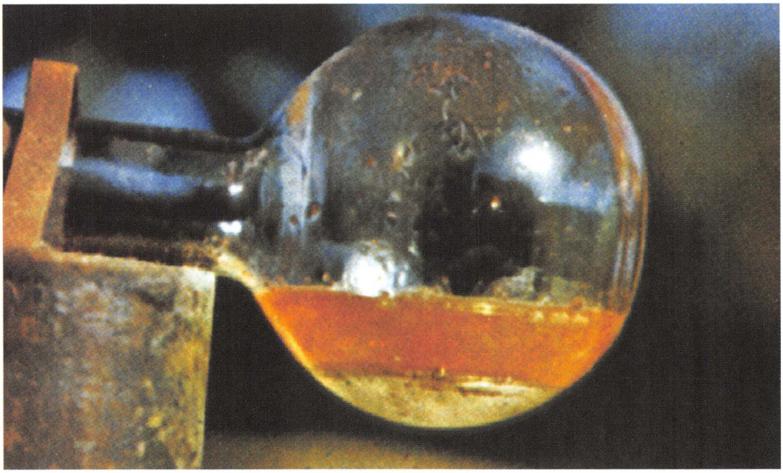

Roger Caro

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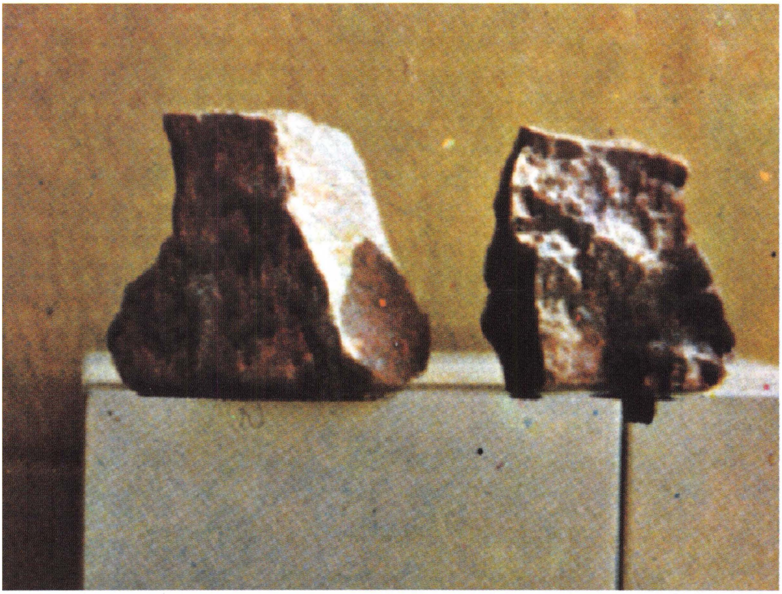

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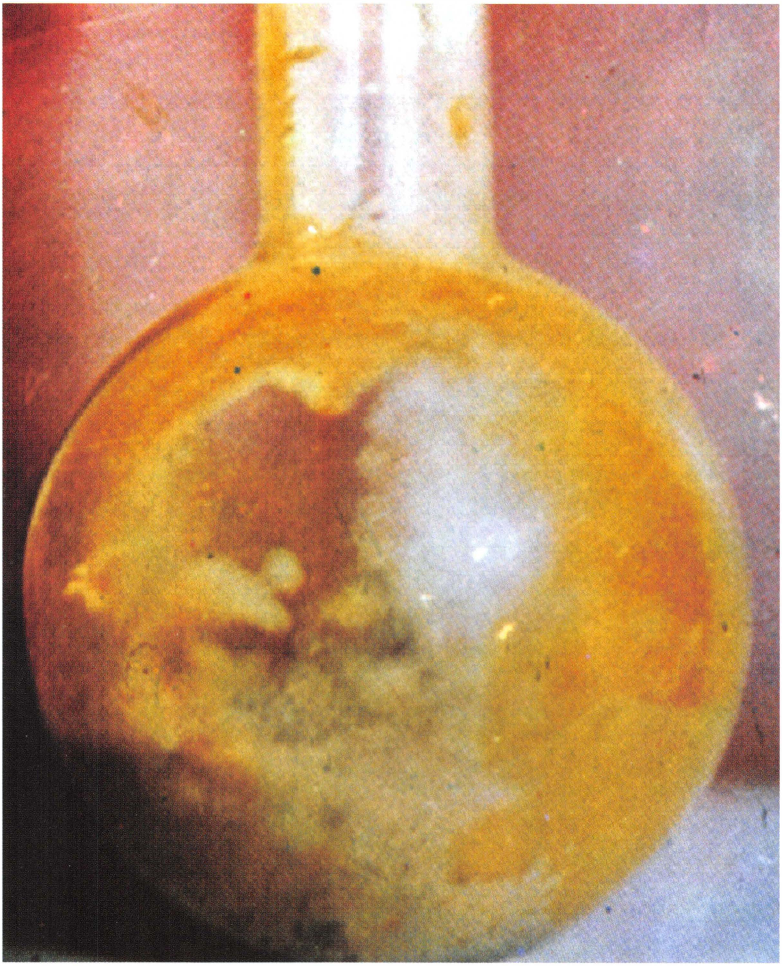

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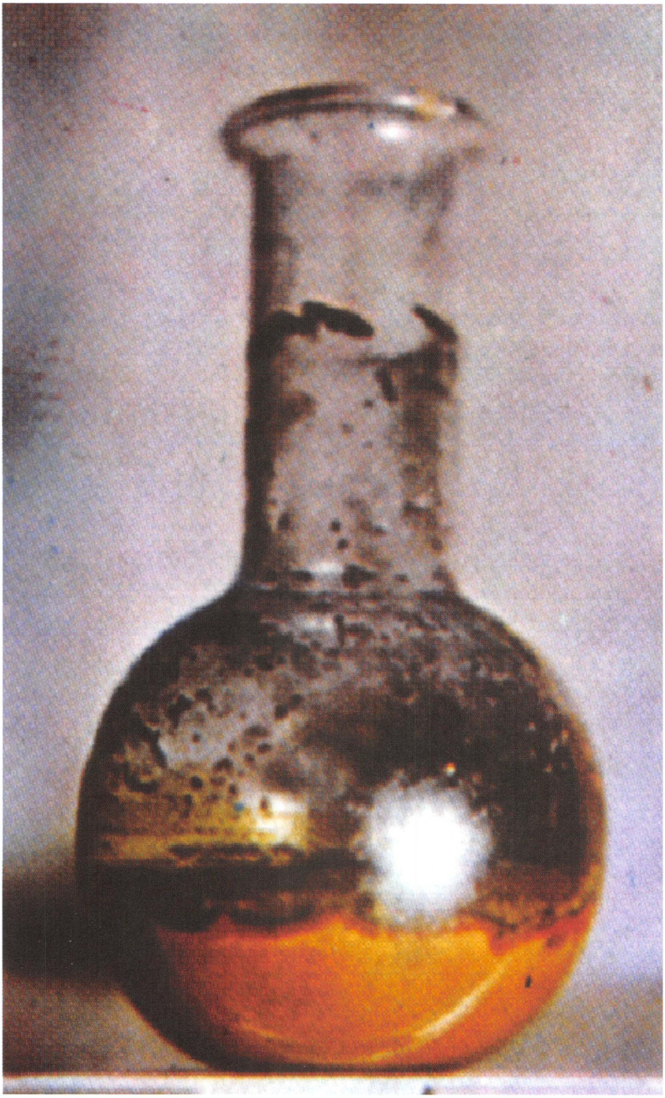

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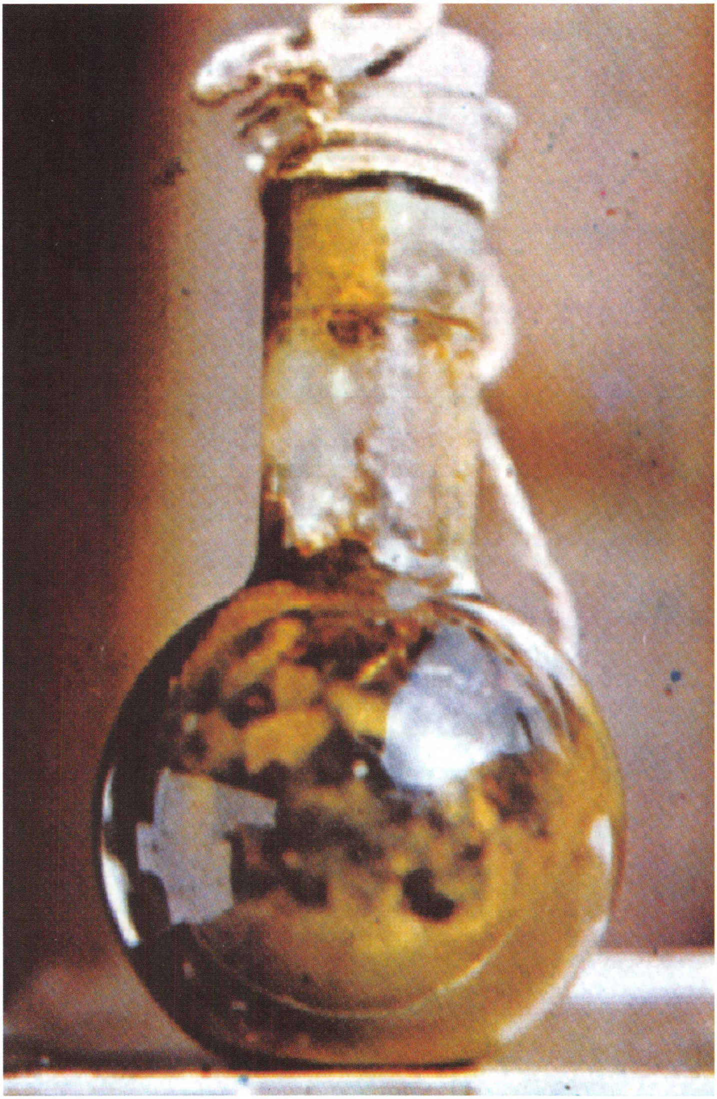

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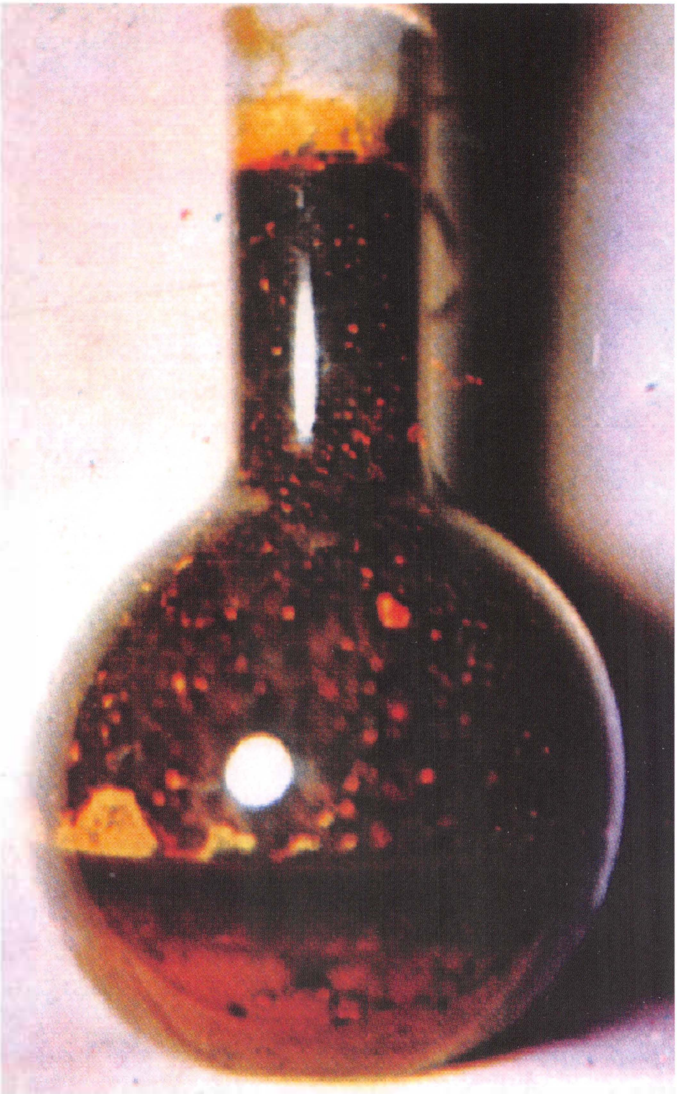

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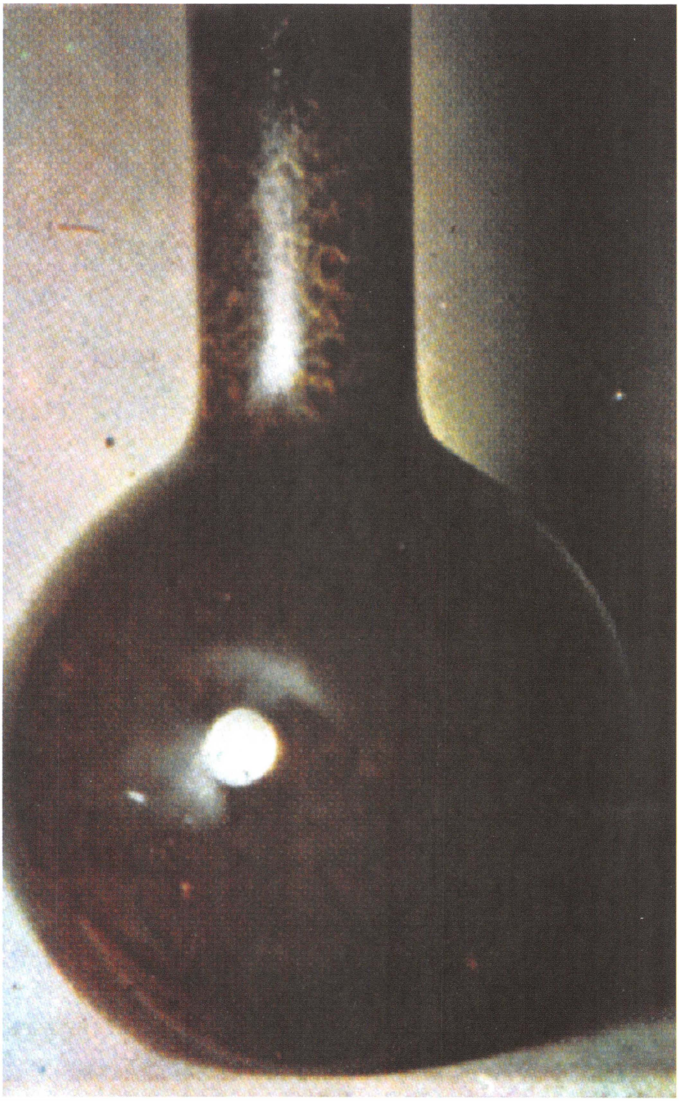

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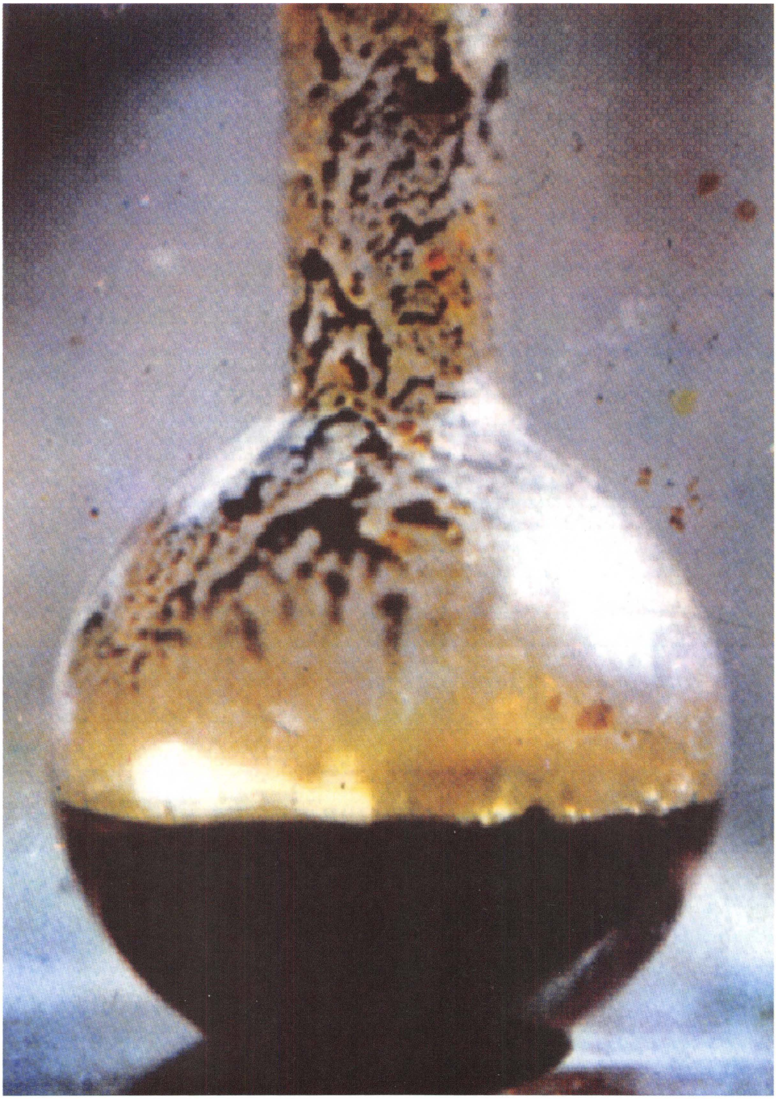

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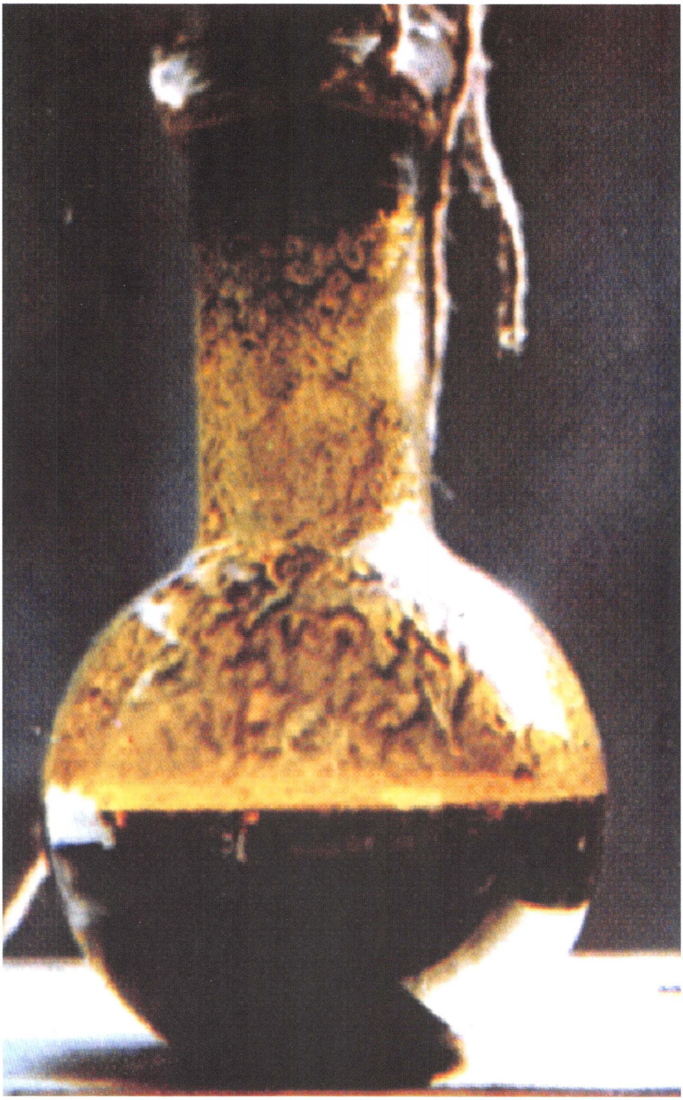

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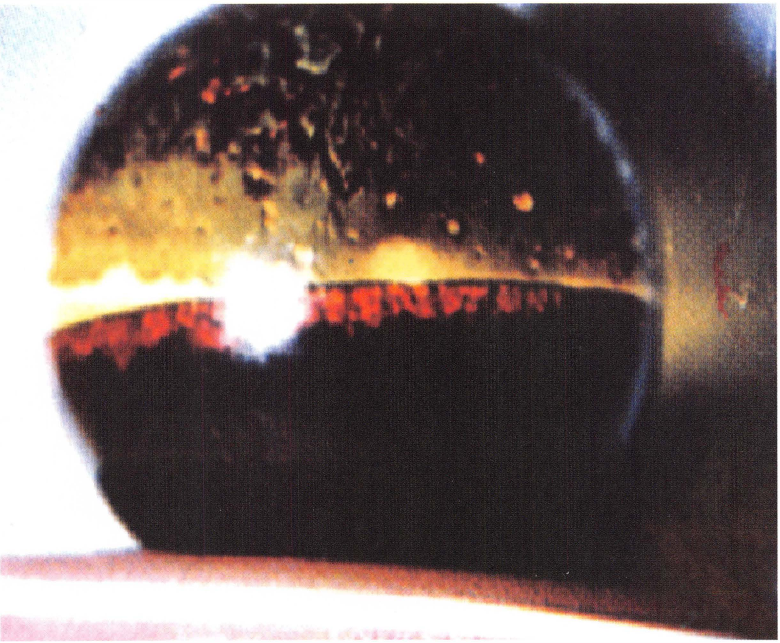

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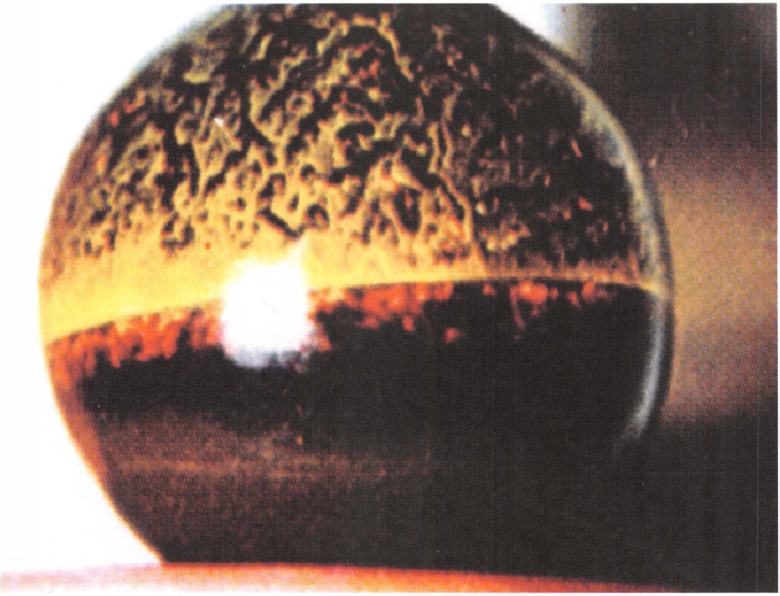

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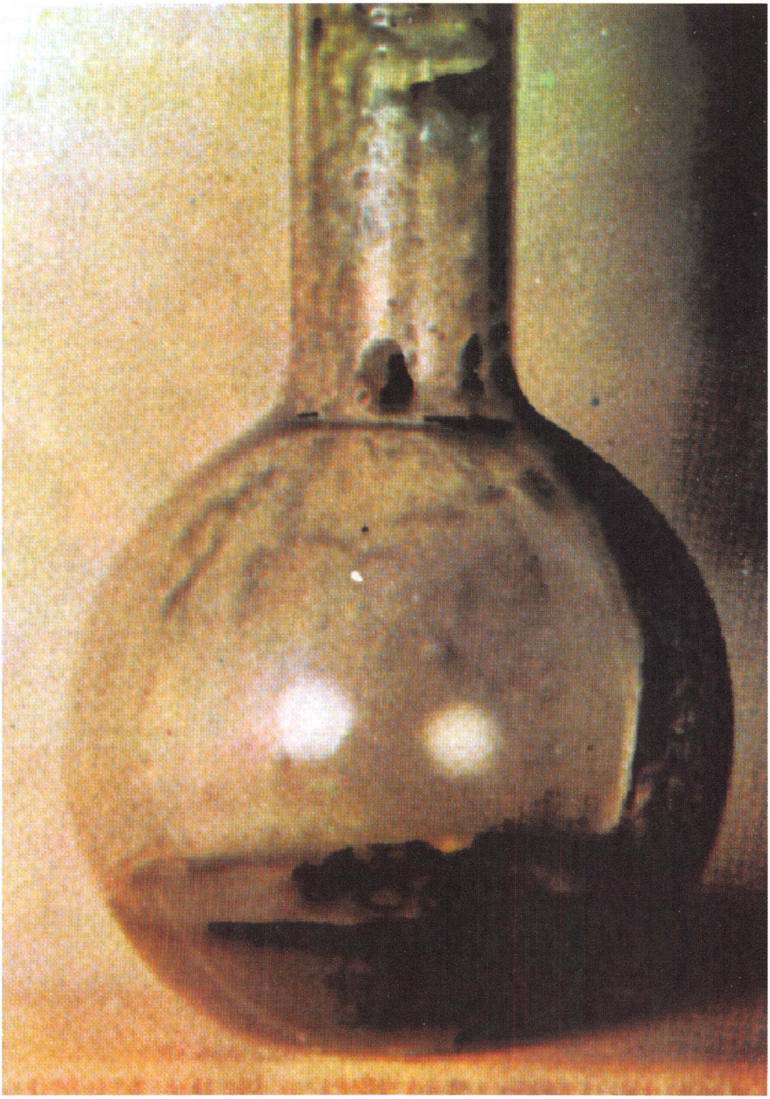

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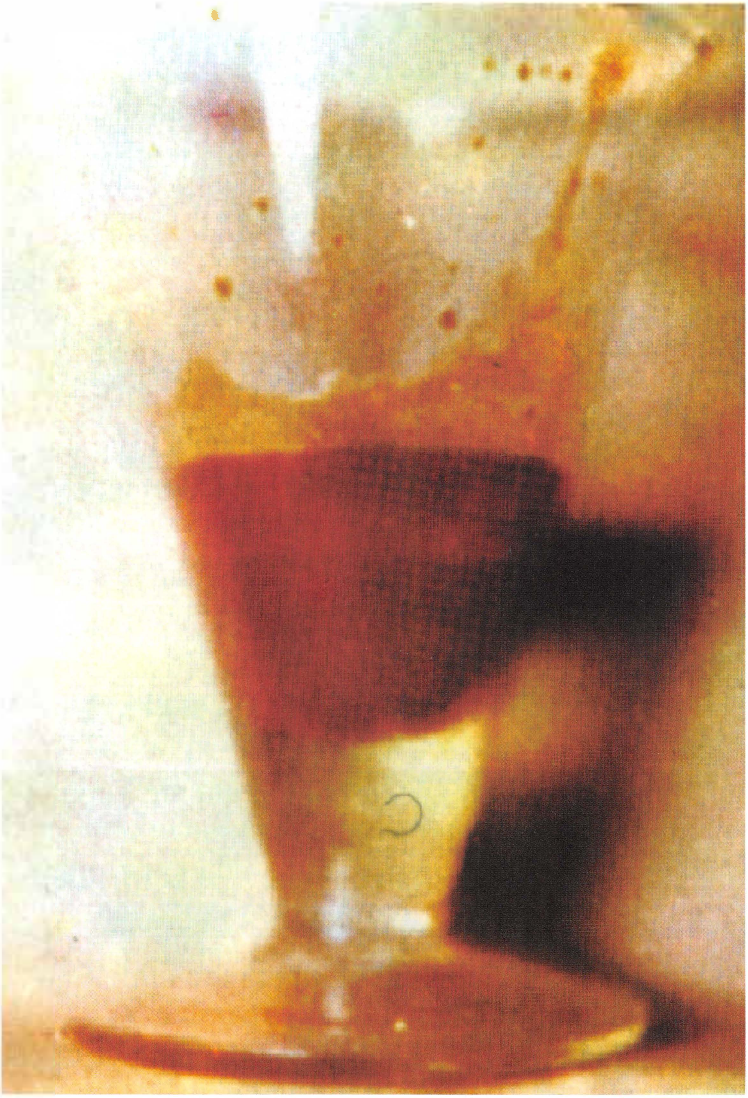

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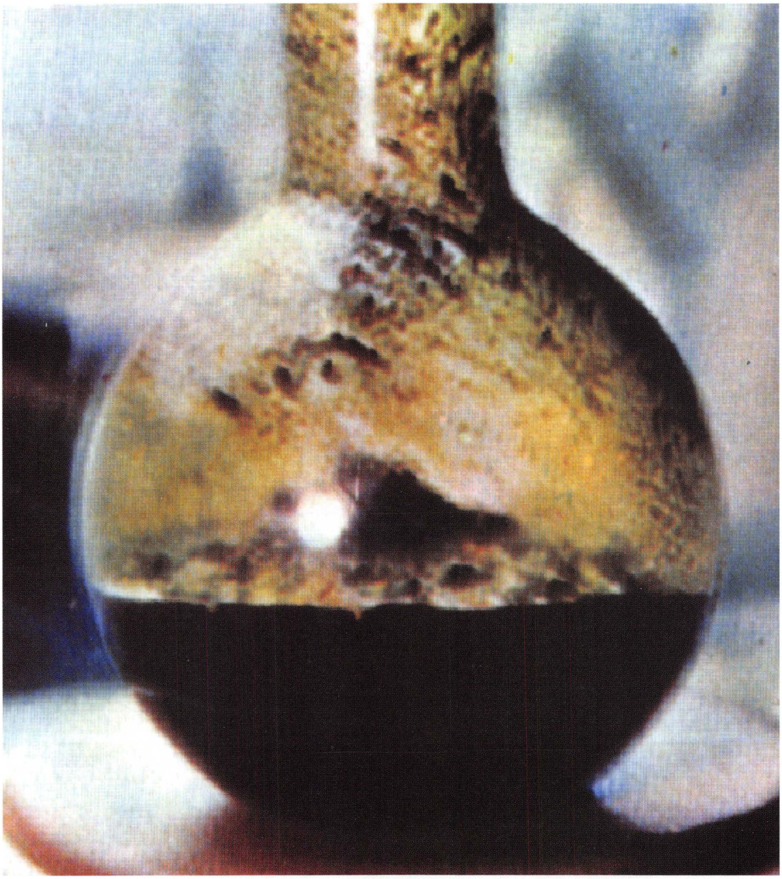

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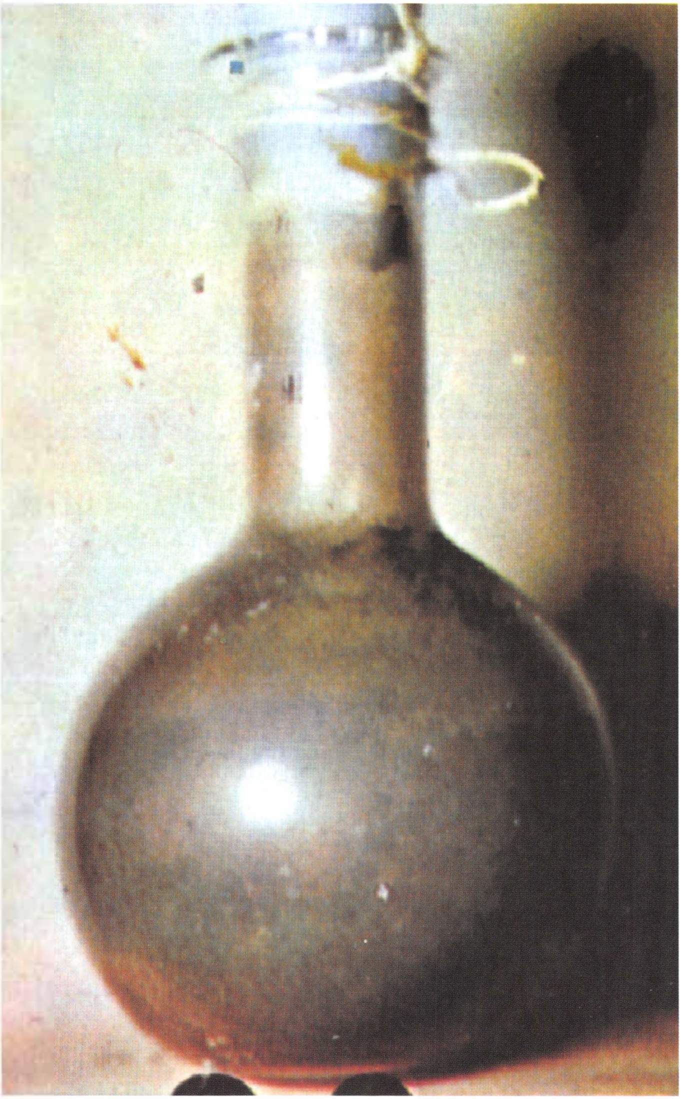

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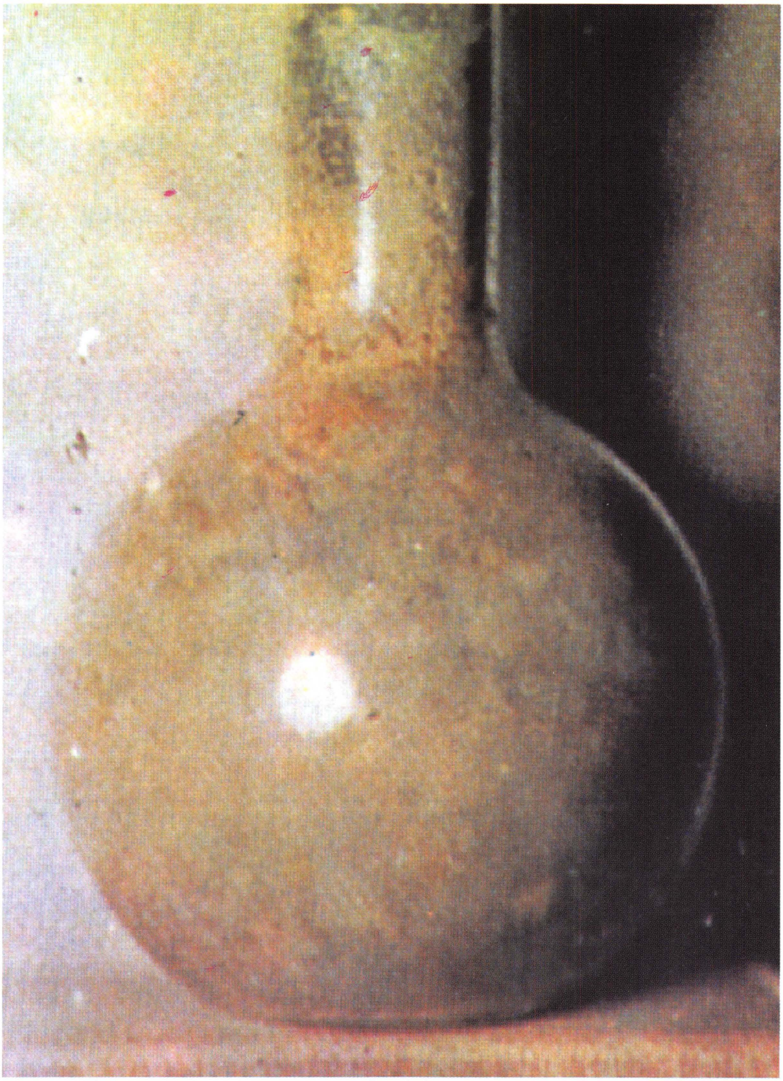

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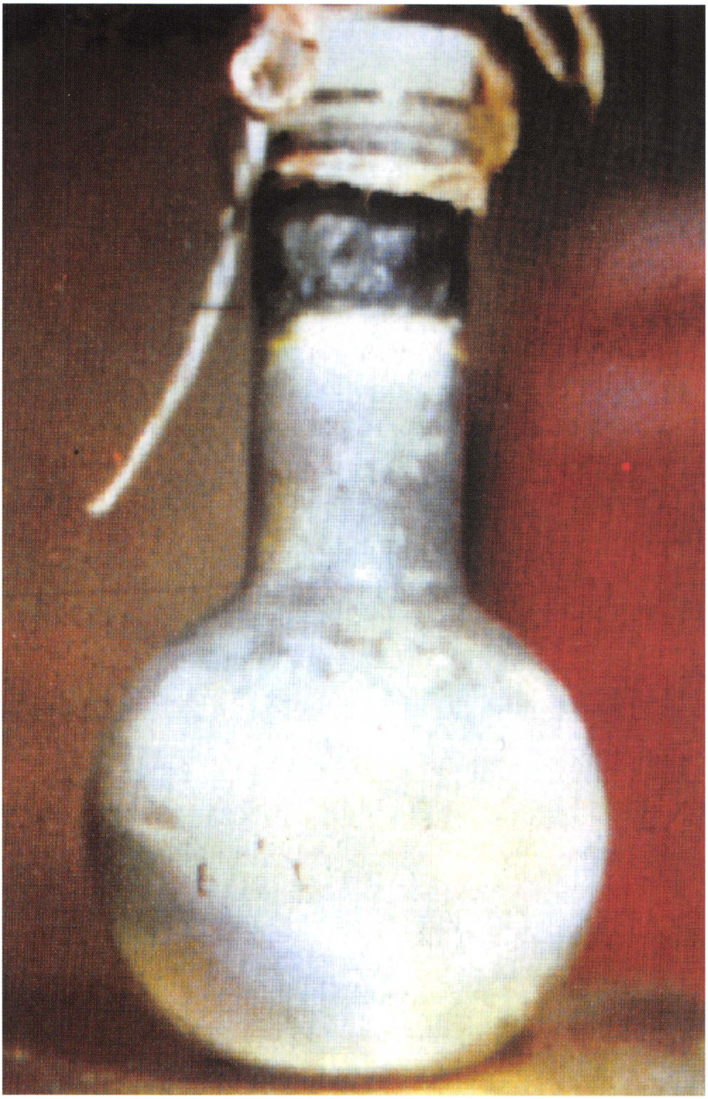

Roger Caro

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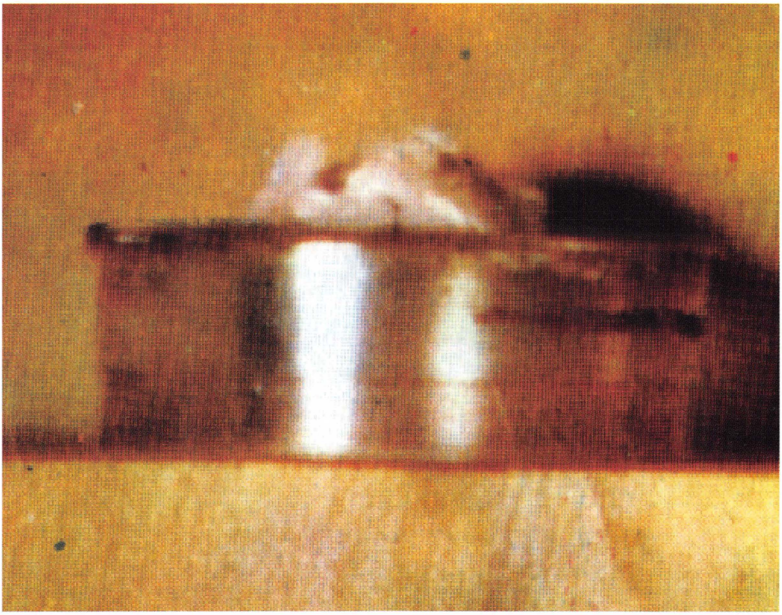

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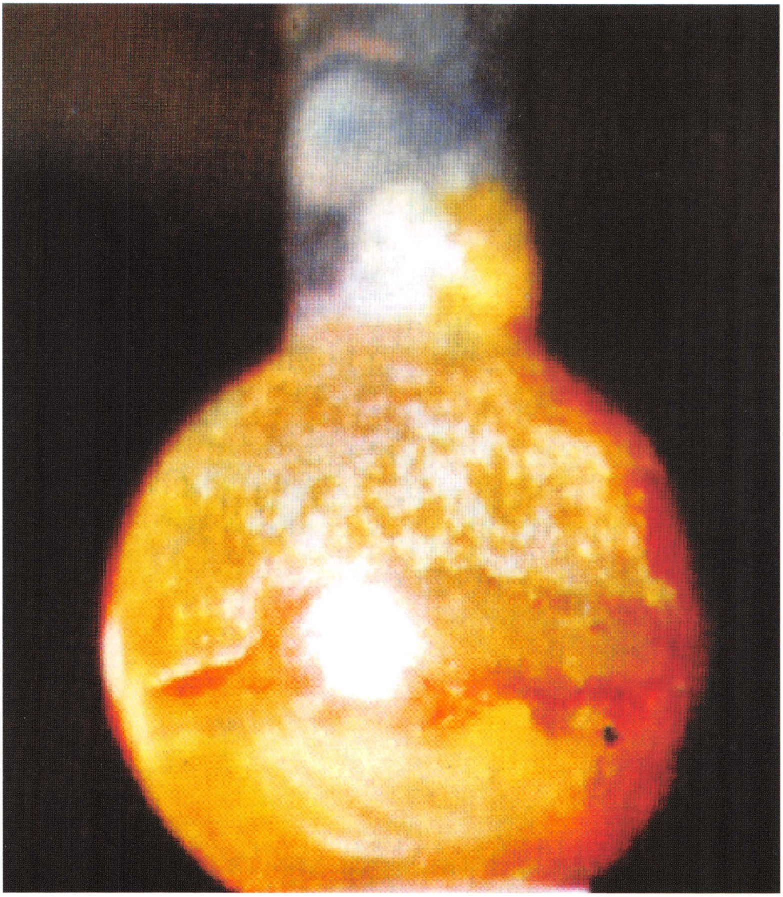

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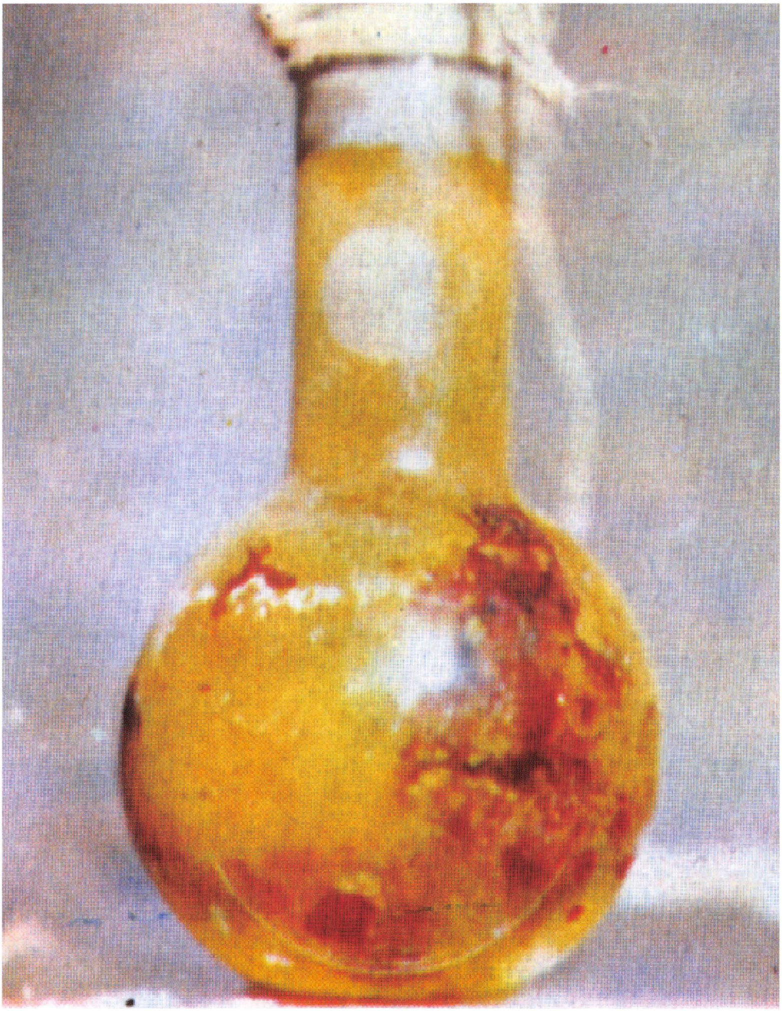

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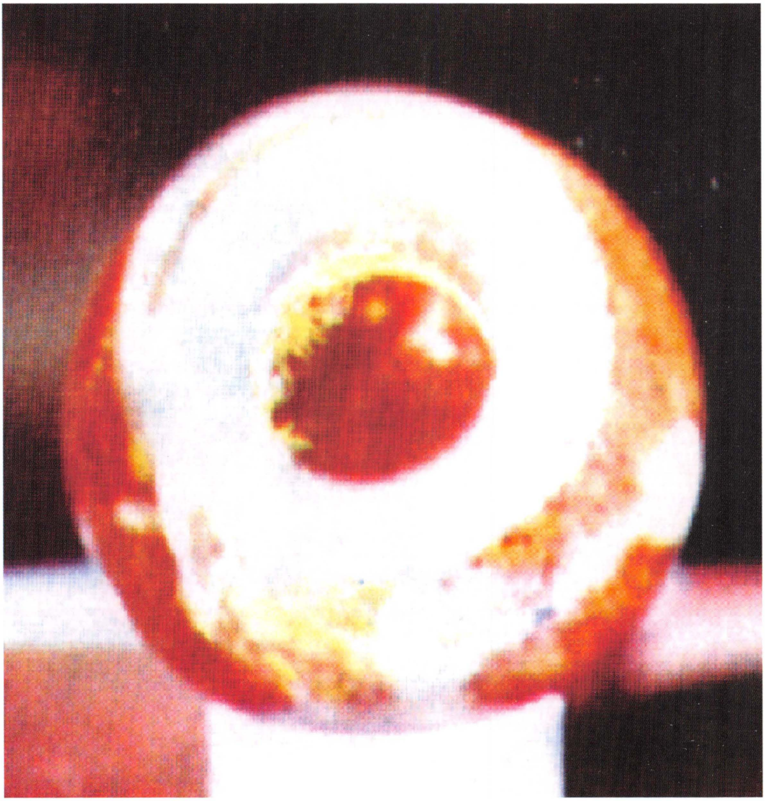

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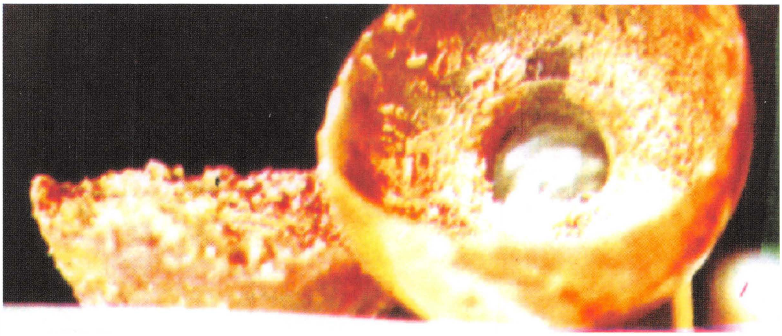

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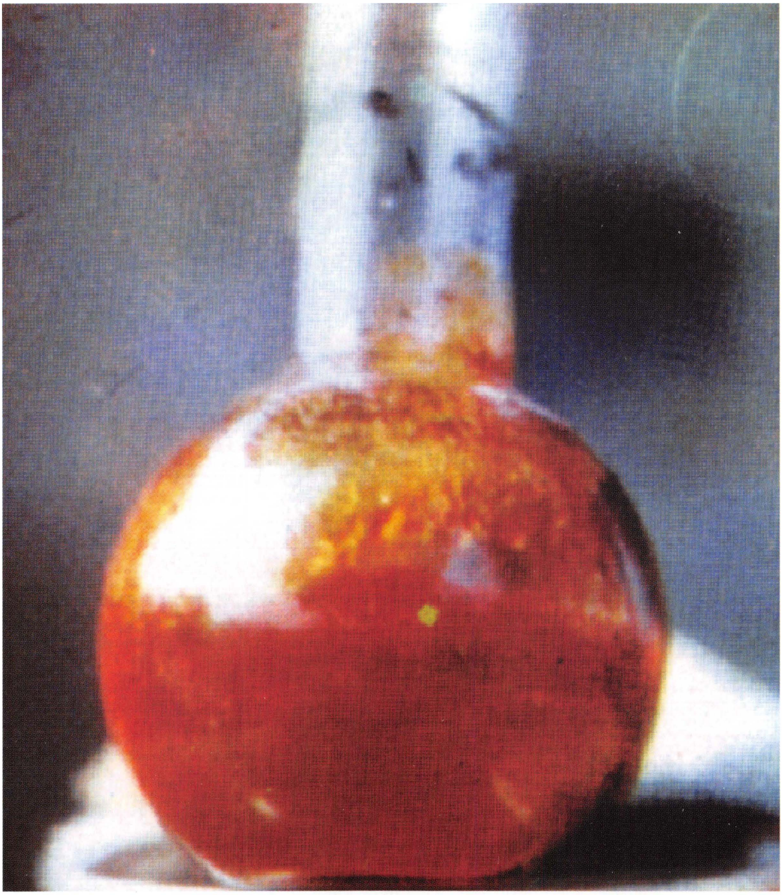

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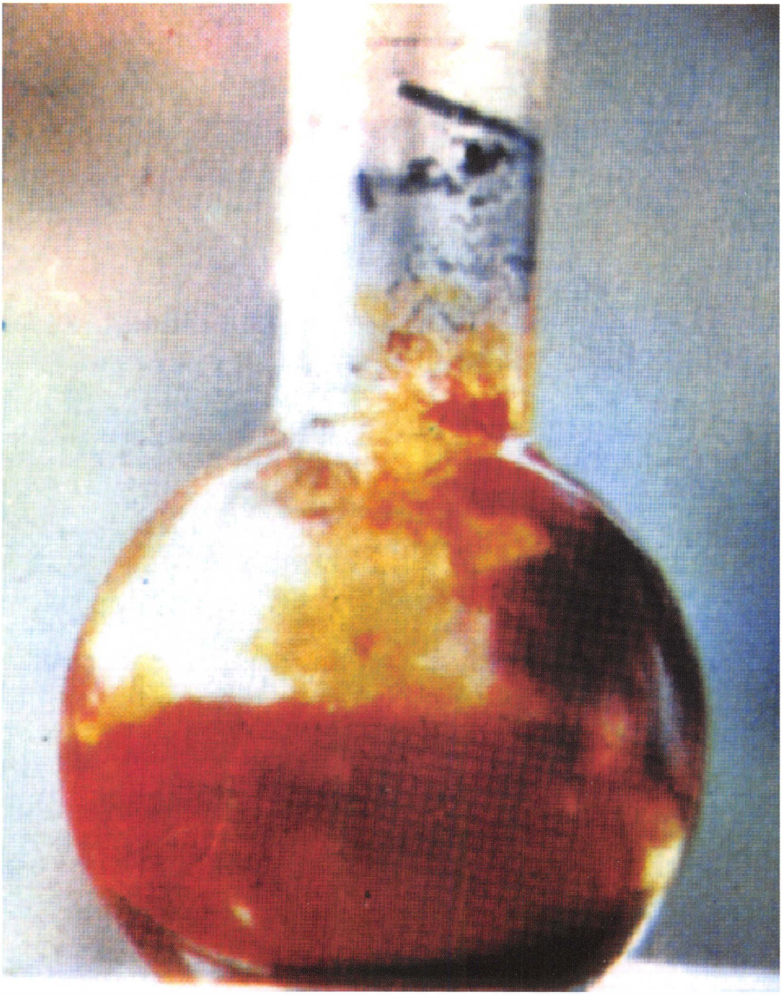

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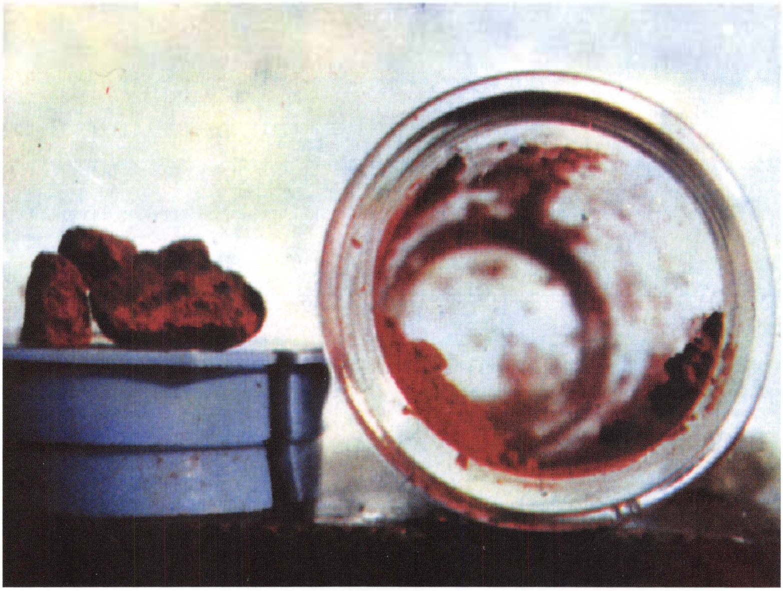

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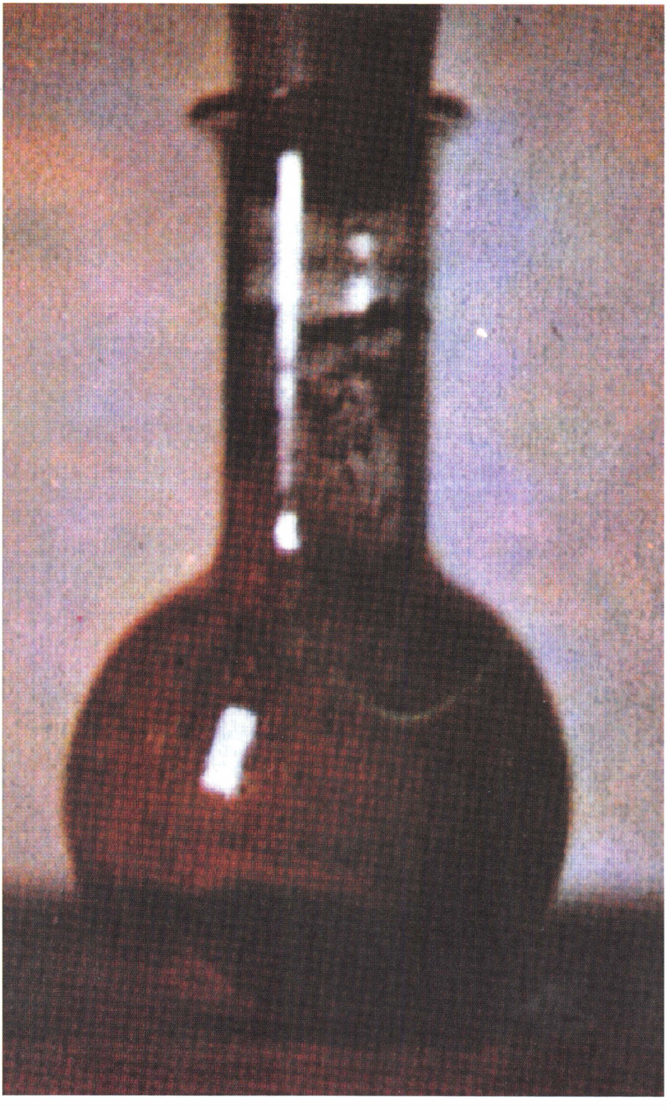

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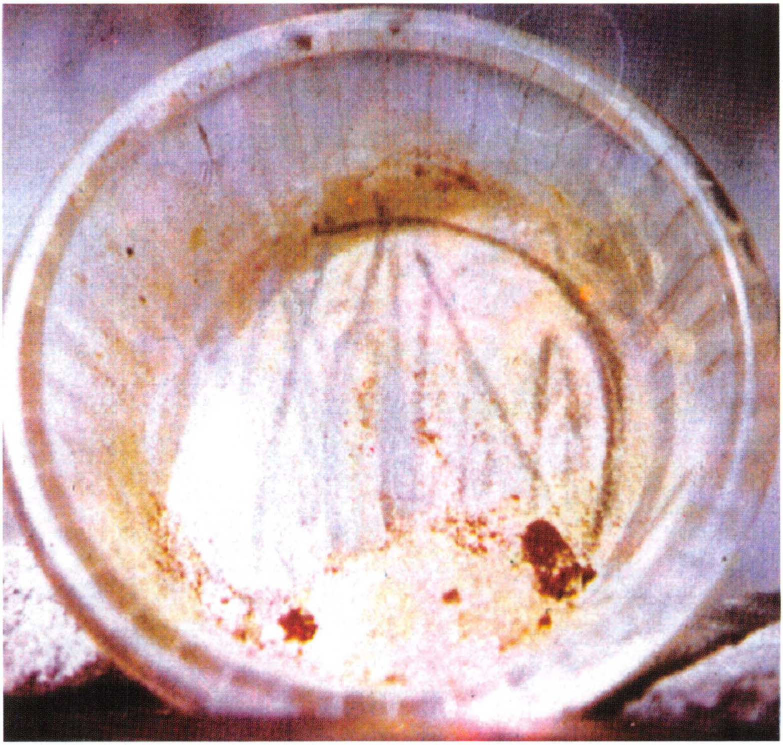

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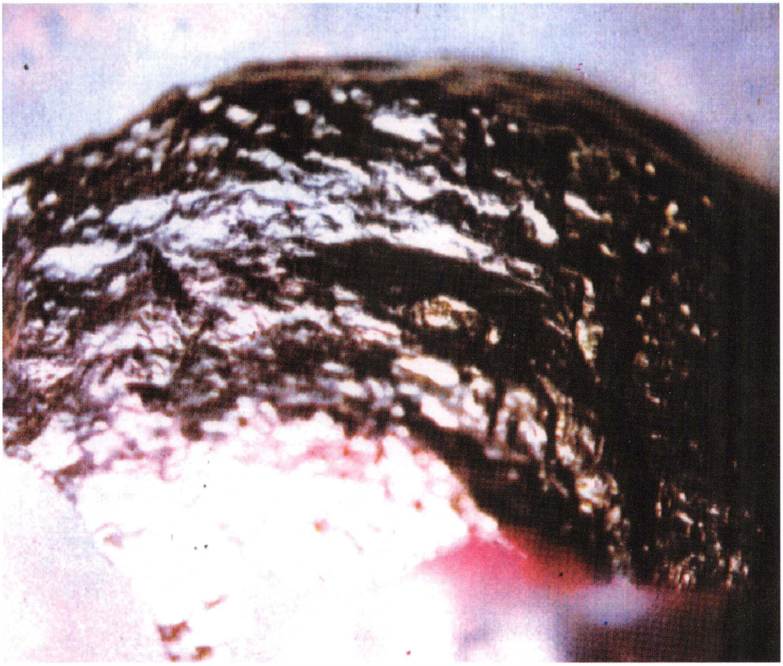

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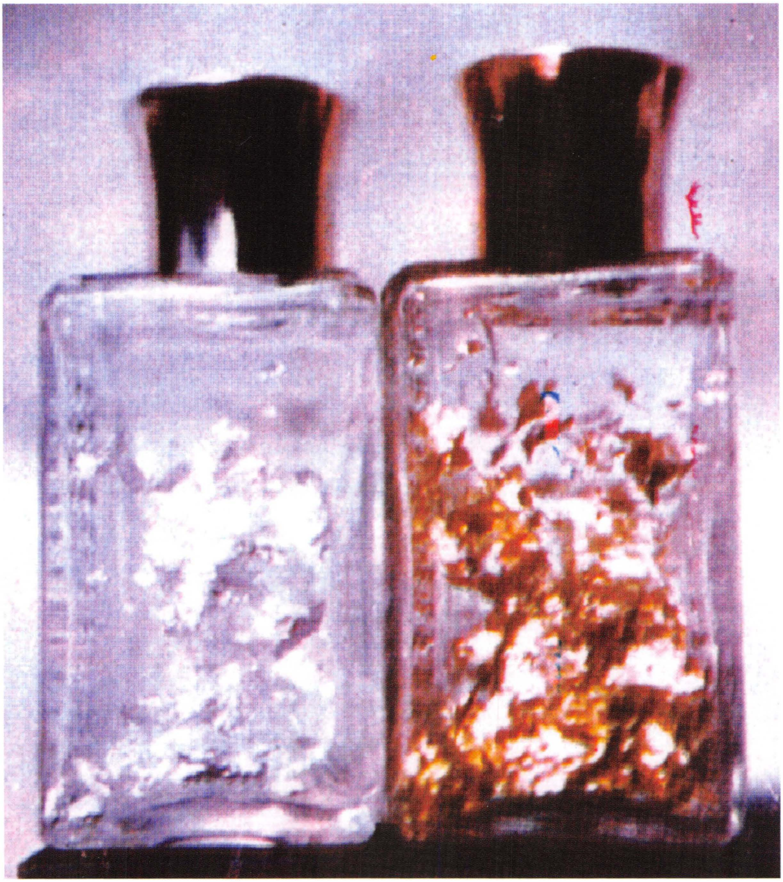

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